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Frank Wehman

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TRICKS

The Disappearing Egg.

By Adrian Plate.

The following trick, easy of execution, produces a charming and complete illusion:

Prepare a small, thin silk handkerchief as follows: Have one corner double and sufficiently large to contain a blown egg. Place the shell in this corner pocket and sew it up. Next wrap the handkerchief very tightly and smoothly around the shell and put a thread around it to keep it in place.

Before you commence the trick lay it behind a plate on which are a few real eggs.

It can also be concealed on the body, the true object being to change it later with a real egg.

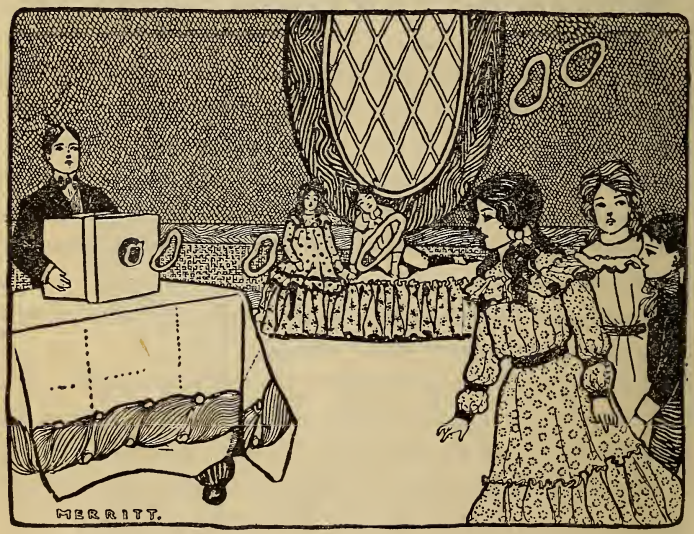
Pick up one of the eggs and also a piece of white paper. Let both articles be examined and when returned proceed to wrap the egg in the handkerchief. Under cover of the paper, however, the little parcel is wrapped up and the real egg palmed (to be got rid of later). Let somebody feel that the egg is really inside of the paper.

Now with the wand the egg is crushed. Tear a small hole in the paper and pull the handkerchief slowly out and show it freely.

Now, it is very likely that somebody will remark that the broken egg shell remains in the paper. Pretend to be embarrassed, but freely show paper empty and your audience will wonder how this all can be done.

"Ghost Rings": A Pretty Party Trick.

This is a trick that is a very effective one to give at a party and, although it appears very strange to the spectators when well performed, still it is most simple. Take a pasteboard hat box and cut a circular hole four or five inches in diameter in the centre of the cover. Get two pads of blotting



RAP THE BOX SHARPLY ON BOTH SIDES.

paper, each composed of six or eight pieces. Place the box on a table facing the company and tell them that you are about to make some ghosts for them—one for each.

Take the pads of blotting paper into another room and then pour on one a small quantity of muriatic acid and on the other a similar quantity of aqua ammonia, both of which

you can get very cheaply at any drug-store. Be very careful to keep the two pads from touching each other. Carry them into the room and put them in the box one on top of the other, clapping on the cover of the box at once. The box will immediately become filled with a thick white cloud.

Now turn the box over so that the hole in the cover is pointed directly at one of the party. Tap the box sharply on both sides at the same time with your hands and a ghostly white ring will come out of the hole and float directly at the person in front of it. By shifting the position of the box, and aiming the hole at different ones, you can send one of these rings at each person in the room. They will be greatly surprised, and will dodge and try to get out of the way, as a general rule.

By renewing the supply of chemicals on the pads of blotting paper, you can afterward amuse the company by taking turns at projecting these rings at a door knob, or some other prominent object, stringing several of them upon it before they melt away and disappear. If two of the rings should knock together in the air, they would bend and straighten out again without losing their form, just as an elastic body of more solid material.—*New York Herald.*

The Invisible Candle.

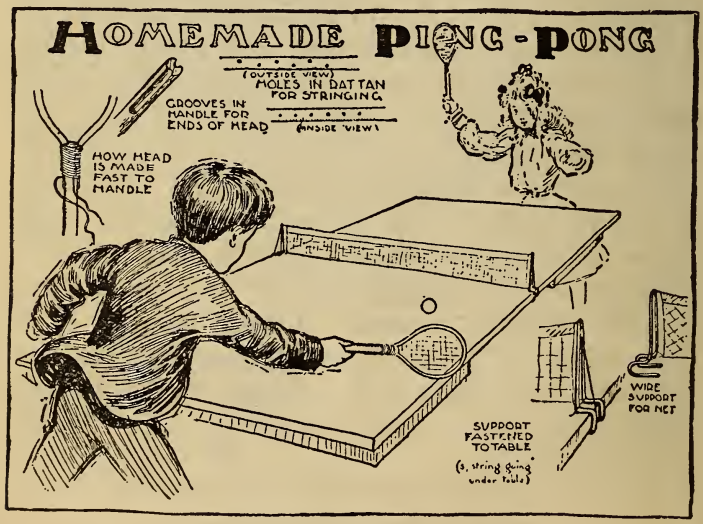
You undertake to place a lighted candle in such a position that it shall be visible to every person save one, such person not to be blindfolded or prevented from turning about in any manner he pleases.

This is done by you placing the candlestick *upon the head* of the person who is not to see it.

Home-made Ping-Pong.

FULL DIRECTIONS FOR MANUFACTURING AND PLAYING THE FASCINATING GAME OF TABLE TENNIS.

Of all the indoor games that the writer has tried—and he has tackled about all of them—none has proved such jolly good fun as table tennis, or as the English call it, "Ping-Pong."



A first-class Ping-Pong outfit with two rackets that are perfect little tennis rackets on a small scale, will cost about $4 at the shop. When it comes to a very cheap set you can probably make at home just as good an outfit and maybe better.

First, as to the rackets. In England the kind most favored have centres of parchment like a drumhead, from

which the ball rebounds with that humming ping-pong sound which gives the game its name.

The writer prefers the string racket. Pieces of rattan soaked a while in steaming hot water to make them very supple make good racket frames. A wooden handle, hollowed out at the end with grooves for the rattan frame to fit in, is simply constructed, as shown in the diagram above. In stringing, the string used on a banjo would be about right. Two strings for each racket should be enough.

These strings should be thoroughly soaked and then used while still wet. Do not string too tight, for if you do, when the strings dry and shrink they will pull the frame all out of shape. String first across and then up and down exactly as in a regulation racket. In making a support for your net a couple of yards of heavy telegraph wire will answer. Take each length and double and bend into shape shown in the diagram. This of itself may not be quite stanch enough to hold the net taut, but by running a cord from the top of one wire support down and under the table to the top of the other support, you should be able to obtain the necessary amount of rigidity. The net itself should be about six inches high from the table and should clear the table by enough to allow the ball to pass easily under it. Any material will do for the net though a gauze or netting of some kind bound at the top with an inch or two of white tape is best. As to the table itself, it should be simply a smooth and flat surface about 5 x 10 feet, or, say, 4 x 8 feet.

The game is played exactly as tennis is played, except that there is but one court on either side of the net. If the ball strikes the very edge of table and so bounces off in such a way that a return is impossible, call it an "edger," and serve over again.

The method of scoring is the same as in tennis. One rule of the old game which is barred because of the narrow bounds is volleying. A ball can never be returned, except on the bounce. Pickups, however, are allowable. Another strict ruling of Ping-Pong is that no overhand strokes are allowed; the hand must never be raised above the height of the elbow. Also, the serve must be delivered from a point beyond the end of the table.

The tennis experts and all-round athletes have devised a new sort of racket that makes of this parlor game a rather strenuous and exciting affair.

The racket is simply a wooden paddle of about the same outside dimensions as the ping-pong strung racket; that is about six inches in diameter—roughly speaking—the handle being of any desired length.

The paddle part is not of one piece with the handle, as it would break or split too easily. The handle is spliced on. The paddle—on one side or both—according to how you play, is covered with emery cloth or paper glued on carefully. With this rough surface you can cut the ball or give the "Lawford" stroke in splendid fashion.

As to balls, the best are those made of celluloid, which can be bought at any sporting or toy store for a few cents apiece.

This Ping-Pong is really a great game and we think it has come to stay.—*St. Louis Globe-Democrat.*

Animal Magnetism.

As a display of your extraordinary will power, you can remove your canary from its cage, and mesmerise it in front of your audience.

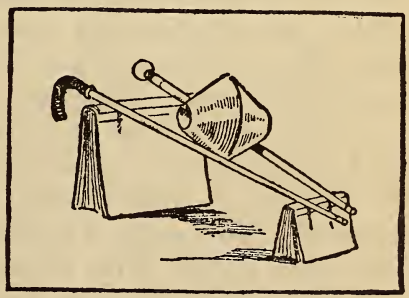
To do this, it is only necessary to lay the little creature

upon the table and wave a small feather over its eyes, when it will appear to go off into a dead sleep; then by simply removing the feather it will revive and come to life again.

While in this apparent trance, allow the bird to lay hold of the stem of the feather with its claws, and it will twist and turn about, or it may be rolled along the table without any attempt to fly away. This remarkable trick should be made much of, and by a series of passes all round the bird, pretend that the experiment is really the outcome of animal magnetism.

A Curious Illusion.

A curious trick may be performed by means of two conical bodies and a couple of walking-sticks. Take two lamp shades and fasten the edges together. Then make an inclined plane by means of two walking-sticks in the manner shown in our illustration. Let the space between the two sticks be wider at the higher than at the lower end. Then place the double cone at the bottom of the incline, and it will roll to the top. Although at first sight the trick suggests a disturbance of the natural law of gravitation, it is only an adaptation of that well-known principle. As the sticks widen the cone is correspondingly depressed, and the centre of gravity is equally lowered.

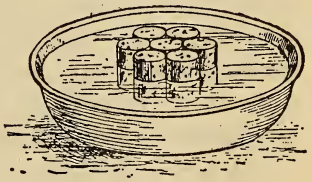


The Dancing Skeleton.

This is certain to cause much astonishment if well arranged beforehand. Get a piece of board, about the size of a large school slate, and have it painted black. The paint should be what is known as a dead color, without gloss or brightness. Sketch out the figure of a skeleton on a piece of cardboard, and arrange it after the manner of a jumping-jack, so that by holding the figure by the head in one hand and pulling a string with the other, the figure will throw up its legs and arms in a most ludicrous manner. Make the connection of the arms and legs with black string, and let the pulling string be also black. Then tack the skeleton by the head to the blackboard. The figure having been cut out it must be painted black to match the board. Now to perform: Produce the board; show only the side upon which there is nothing. Request that the lights may be lowered slightly, and take up your position a little way from the audience. With a piece of white chalk make one or two attempts to draw a figure; rub out your work as being unsatisfactory, and turn the slate round. The black figure will not be perceived on account of the board being the same color. Rapidly touch the edges of the cardboard figure with chalk, filling up the ribs, etc., at pleasure, taking great care that nothing moves while the drawing is progressing. Then manipulate your fingers in front of the drawing and command it to become animated, when by secretly pulling the string attached to the skeleton with your foot it will of course kick up its legs and throw its arms about, to the astonishment of the company. A little soft music from the piano will greatly assist the illusion.

The Floating Corks.

The requirements for this trick are seven wine corks (not tapering but of cylindrical form) and a basin of water. The object is to make the seven corks float *upright* in the water without weighting them in any way.



If the corks be taken singly the trick is impossible; but if they be gathered into a bundle, and in that position grasped with both hands, held under water for a moment, so as to get well wetted, and then brought *slowly* back to the surface, the bundle will float upright, as shown in illustration, the several corks which compose it being held together by a sort of capillary attraction.

Restoring the Cut Thread.

Get a couple of pieces of thread about the same length. Roll one piece up and put it between the thumb and first finger low down so that it does not show; this should be done while out of the room. Walk in with the other piece in your hand, and ask somebody to cut it into eight pieces. When they have done this, burn the ends to show that it *is* in pieces. Then roll it up again, and start talking to the people so as to take their attention away from what you are doing. Drop the cut piece, and bring out the piece that was secreted between your thumb and finger. Pull it out full length, and they will be astonished to see what they think is in pieces, all in one.

Invisible Photographs.

Imagine a piece of ordinary writing paper with not a trace of anything upon it, and nothing suspicious about it, dip it in water, hold it up to the light, and a perfect photographic transparency appears. As soon as the paper is dry the image has disappeared, and nothing but an ordinary piece of paper remains, but a paper having the power to turn itself into a transparency as often as you wet it. Do you not see the possibilities of fun with such invisible photographs?

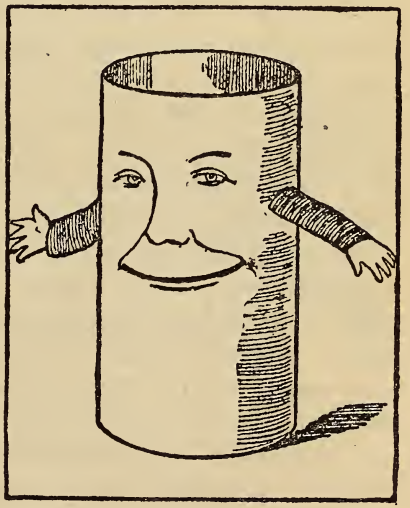
But how is it done? Let me reveal the secret. Select an unsized, soft paper; float it upon a solution of gelatin, about ten grains to the ounce, for five minutes; then immerse it for twenty or thirty seconds in the following solution: Ammonium bichromate, 120 grains; water, 6 ounces. Dry again. The paper will now have a yellowish tinge. Print in daylight until a well-defined brown image is visible, a little longer than if using printing out paper. Wash in warm water to dissolve out the soluble gelatin. Add to the water carbonate of soda to the strength of ten grains to the ounce, and allow it to soak for an hour or two until the yellow tint of the paper has disappeared. Dry the paper and you will find that it looks like an ordinary sheet of white paper. Examine it, hold it up to the light and nothing can be seen; but if it is dipped in water and held up to the light the image will appear. The secret is that the image is formed of insoluble gelatin which remains comparatively opaque when the paper is wet, whereas the other parts, containing no gelatin, become almost transparent. When dry the whole sheet is equally opaque. If you use a wand and "patter" a little about the magic properties of the wand and your own power

over the forces of nature, you can have considerable fun, being careful to know exactly what pictures you intend producing.—*St. Louis Globe-Democrat.*

A Laughmaker.

The laughmaker does not look very funny on paper because he is still, but just wait until you have made the real thing and he moves about! Then he will account to you for his name.

All you want is a piece of cardboard to make the round body. Get a piece 10 by 7 inches. Fasten the ends together with gum or paper fasteners and make two holes in the sides wherein to stick two cardboard arms with hands on them. These are easily made. Next cover the bottom of the cardboard funnel with a round piece of calico, gumming it on securely. Now draw or paint a funny face on the outside, and drop a big marble—as big a one as you can find—into the inside, and put the laughmaker on the table. Very slightly slant the table, so that the marble rolls about, and the movements then of the laughmaker are so extremely ridiculous that perhaps even the cat will laugh.



The Magic Coin Box.

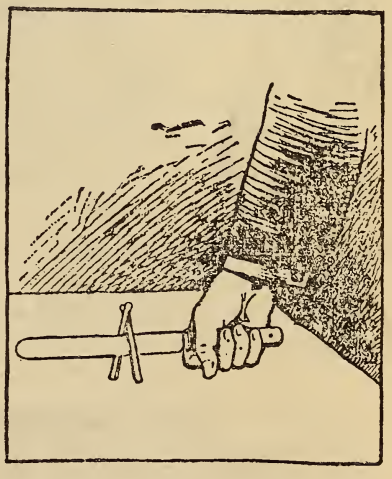
Take an ordinary large size wooden pill box and carefully blacken it inside and out with enamel. If enamel is not procurable, ink will answer the purpose, if it is applied several times, so as to give a deep black. Then take a fifty-cent piece and cover it on one side with paper, gummed on securely, so as not to peel off at the critical moment, and afterward enamelled black to match the box. You now have all the appliances necessary for your trick. Precaution should, however, be taken to see that the coin fits your pill box exactly. You ask some one in your audience to lend you a fifty-cent piece, which you put in your pocket and substitute for it the prepared coin, taking care to conceal the black side from your audience. You then place the coin in the box, and put the lid on. In order to show that the coin is inside, you shake the box up and down, when, of course, the coin rattles. You then place the box on the table, and wave your hands over it, uttering a cabalistic formula and presto! you say the coin is gone. You take the box up and shake it vigorously, sideways, but, of course, no sound is heard. When you take the lid off and disclose an apparently empty box (the black disc on the coin appearing to be the bottom of the box), even the sceptics in your audience are non-plussed. But without waiting too long you put the lid on the magic pill box again, and place it on the table. Then carelessly putting your hands in your pocket (an artful move to get hold of the borrowed coin) you confess to an ardent desire to recover the missing coin, which, of course, is easy enough if you reverse the performance described above.

An even more startling development can be introduced by

using a third coin, which should previously be placed in some distant part of the room underneath a vase or book so that when you have apparently made the coin disappear from the box, you can surprise the lender by asking him to look under the clock or some other unexpected nook, and when the coin is discovered there, every one is astonished and your reputation as a conjurer goes up a marked extent.

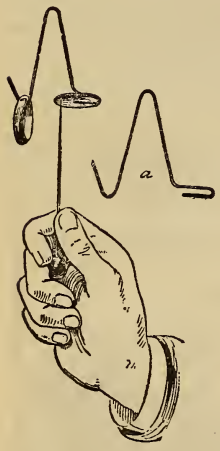
A Match Trick.

Slit a match at the undipped end and cut another match on the slant. Place one of them within the other so as to form an acute angle and set them thus joined astraddle of a knife blade. The matches must be kept with the phosphorous ends lightly touching the table. They must not be allowed to move away from its surface. Much to your astonishment perhaps the first time you make the experiment and to the amazement of those that witness it, the matches will begin to march along the blade. It seems for all the world like a spontaneous movement, but the explanation is very simple. It is due to the unconscious muscular movement of the hand that holds the knife. The hand must be pressed hard upon the table, for if it were laid there lightly no muscular movement would take place.



The Balanced Coin.

The requirements for this trick are an ordinary hairpin, a long steel pin, such as ladies use to keep the hats in position, a five-cent piece, and a finger-ring, about equal to it in weight.



You are required, by the aid of the other two articles, to balance the coin on the point of the hat pin.

Bend the hairpin into the form shown in illustration. Use the narrow loop of this as a clip to hold the coin, bending the wire closer and closer till you have the coin secure. Hang the ring on the hook at the opposite end of the wire, and then proceed to balance it as shown in the illustration. Several trials will probably be necessary before you are able to ascertain the precise point at which to apply the pin; but, this once found, you may even set the coin spinning by gently blowing upon the ring, without destroying its equilibrium.

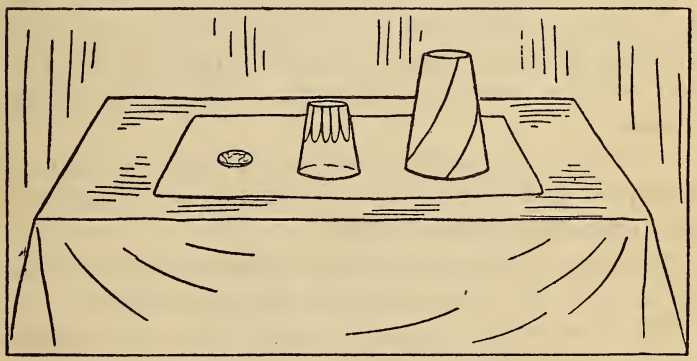
The Disappearing Coin.

The apparatus required for this trick is a newspaper, a glass tumbler, a cone of paper rolled round to fit the glass, and a borrowed coin, all of which are laid upon the table, as in illustration.

Before presenting the trick a little preparation is necessary. First take the tumbler and moisten the edge of it with gum, then press the glass upon a sheet of newspaper,

so that the gummed edge adheres to it; now trim the paper so that the mouth of the tumbler is completely covered with a circular disc, and if the glass is turned upside down upon the sheet of newspaper it appears quite empty and unprepared.

You borrow a coin, which place on one side; now cover the glass with the cone of paper and place it over the coin; tell everybody to watch you closely, count one, two, three, and



quickly raise the cone, when the coin will have apparently vanished, although it is merely hidden by the covering of paper fastened over the mouth of the glass.

To cause the reappearance of the coin, you replace the cone, pronounce some unintelligible exclamation, and lift the glass and cone away together, thereby exposing the hidden coin.

This is a trick which is very puzzling, and can be performed over and over again without any one seeing how it is worked. If two or more glasses similarly prepared are used, many mysterious variations can be easily invented, and will make quite a little entertainment in themselves.

A Peculiar Number.

ARITHMETICAL PUZZLE.

Required, a number of six digits, of such nature that if you transfer the first figure on the right hand (7) to the opposite end of the row, the number as thus altered will be five times the original number; or if you transfer the first figure on the left hand (1) to the opposite end, the resulting number shall be three times the original number. If, again, you transfer the first three (or last three) figures to the opposite end, the result will represent six times the original number.

Solution.—The required number is 142,857, which if multiplied by 5 is 714,825; if multiplied by 3 is 428,571, or if multiplied by 6 is 857,142.

Formidable as the problem may appear, the result is readily obtained by means of a simple equation, as follows:

The figure which occupies the units place in the original number being 7, let x = the remaining part of the number (the other five digits). The $10x + 7$ will be the required number. When the 7 is transposed to the left-hand end of the row, the new number will be represented by $700{,}000 + x$, and by the terms of the problem this latter number is five times the former—*i.e.*:

$$700{,}000 + x = 5\,(10x + 7)$$
$$= 50x + 35$$
$$\text{or } 49x = 700{,}000 - 35 = 699{,}965$$
$$\text{Then } x = 14{,}285$$
$$\text{And } 10x + 7 = 142{,}857\text{—the required number.}$$

Multiplication by 3 and by 6 proves that this number also answers the remaining conditions.

TRICKS

To Name all the Cards in the Pack in Succession.

This is an old trick, but a very good one. To perform it, you must arrange the cards of a whist pack beforehand, according to a given formula, which forms a sort of *memoria technia*. There are several used, but all are similar in effect. The following is one of the simplest:

> "Eight kings threatened to save,
> Ninety-five ladies for one sick knave."

These words suggest, as you will readily see, eight, king, three, ten, two, seven, nine, five, queen, four, ace, six, knave. You must also have a determinate order for the suits, which should be red and black alternately, say, diamonds, clubs, hearts, spades. Sort the pack for convenience into the four suits, and then arrange the cards as follows: Take in your left hand, *face upward*, the eight of diamonds, on this place the king of clubs, on this the three of hearts, then the ten of spades, then the two of diamonds, and so on till the whole of the cards are exhausted. This arrangement must be made privately beforehand, and you must either make this the first of your series of tricks, or (which is better, as it negatives the idea of arrangement) have two packs of the same pattern, and secretly exchange the prepared pack, at a suitable opportunity, for that with which you have already been performing. Spread the cards (which may previously be cut any number of times), and offer them to a person to draw one.

While he is looking at the card glance quickly at the card next above that which he has drawn, which we will suppose is the five of diamonds. You will remember that in your *memoria technica* "five" is followed by "ladies" (queen). You know then that the next card, the one drawn, was a queen. You know also that clubs follow diamonds: *ergo* the card drawn is the queen of clubs. Name it, and request the drawer to replace it. Ask some one again to cut the cards, and repeat the trick in the same form with another person, but this time pass all the cards which were above the card drawn below the remainder of the pack. This is equivalent to cutting the pack at that particular card. After naming the card drawn, ask if the company would like to know any more. Name the cards next following the card already drawn taking them one by one from the pack and laying them face upward on the table, to show that you have named them correctly. After a little practice, it will cost you but a very slight effort of memory to name in succession all the cards in the pack.

The Indian Duck Trick.

A little tin or earthen pan, or sometimes a half cocoanut shell, supported on three stones, is filled with water, on which is sprinkled a red powder, rendering it practically opaque. A little duck of wood or porcelain is placed upon the surface, where it at first floats, but at the command of the performer suddenly dives, remaining submerged until again ordered to rise. This very ingenious trick depends upon the fact that in the bottom of the vessel there is a minute hole, through which passes a hair. One end of this is attached to the duck: the other remains at the disposal of

the performer, and is attached, by means of a pellet of wax, to his tom-tom or to one of the hands with which he beats it. When he wishes the duck to dive he pulls the hair; when he desires it to rise, he relaxes the pull. There is naturally some amount of leakage through the pinhole, and to cover this the performer takes care, when filling the pan, accidentally (?) to spill a little water. The ground being thus already wetted, the fact that it gets a little more is not noticed.— *Chambers' Journal.*

The Latest Cigarette Vanish.

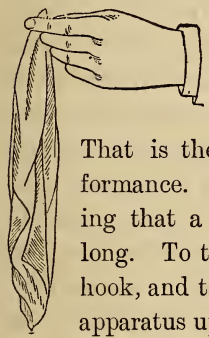
An effective impromptu trick of vanishing the cigar or cigarette that you are smoking may be welcome to our readers, and therefore we present the *modus operandi.* Hold the cigarette in a perfectly natural attitude between the first and second fingers of the right hand, with the lighted end pointing outward, as in the first illustration. Now place the left hand covering the back of right, as if you were going to remove the cigarette; but under cover of this movement, the right-hand fingers must be bent toward the palm until the unlighted end of the cigarette can be gripped by the base of the thumb (see second illustration). The fingers should then be straightened and opened out, leaving the cigarette thumb-palmed, while the left hand is carried away as if containing the cigarette, which can be vanished and produced according to the performer's fancy.

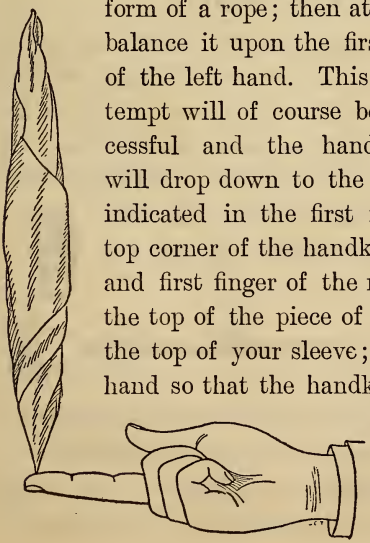
Courtesy of "Mahatma."

Magic in Squedunk.—Prof. Si Klop Giving a Show with his Home-made Apparatus.

The Balanced Handkerchief.

This trick is so simple that the veriest amateur will be able to perform it quite easily, while it is effective enough to be presented upon any stage. A large cambric handkerchief is borrowed and rolled ropewise; then one end is rested upon the top of the finger and balanced. That is the effect, and this is the secret of the performance. First obtain a piece of whalebone, or failing that a piece of stout wire about twenty inches long. To the end of this fix a fish hook, and then push this piece of apparatus up the left sleeve. Take the borrowed handkerchief by the corners diagonally, and twist it round in the form of a rope; then attempt to balance it upon the first finger of the left hand. This first attempt will of course be unsuccessful and the handkerchief will drop down to the position indicated in the first illustration. Now take the top corner of the handkerchief between the thumb and first finger of the right hand, and hook it to the top of the piece of whalebone protruding from the top of your sleeve; drag this through your left hand so that the handkerchief hides the apparatus (see second illustration). Directly the whole length of the support has been pulled out of the sleeve,

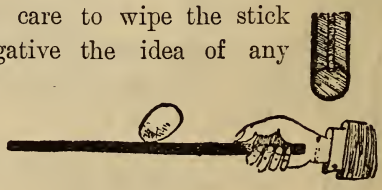




the handkerchief must again be twisted into a rope, which readily forms round the whalebone. In this condition, if the handkerchief is placed up on your finger-tip, it will be found quite easy to balance, as in the third illustration. The corner fixed to the hook must be at the top, thereby preventing the handkerchief from slipping down. The handkerchief can be balanced upon your nose equally well, and in fact a variety of suggestions will occur to the performer now that he knows the secret of stiffening the square of cambric. Even when the whalebone is in position and everything ready to perform the trick, it is always advisable to make one or two attempts before allowing the handkerchief to stand upright. An additional effect may be obtained by passing your hand round the side and top, so as to prove the absence of any strings or wires.

An Egg-and-Stick Balance.

Obtain a round walking-stick about three feet long by an inch thick, and have it grooved its entire length with a quarter-inch groove that should be about one-eighth of an inch deep. The stick should then be enamelled black all over, and it will look like an ordinary cane. When presenting the feat, always take care to wipe the stick with a cloth, just to negative the idea of any sticky substance, and then lay a ball, an orange, or an egg in the groove, and you will be able to cause it to run either backward or forward. It is advisable to use eggs for this trick, as their uneven evolutions cause much merriment; and it is also well to make one or two failures before being successful, as the audience will then think the feat is genuine.



To Balance a Cone of Paper on the Nose.

Get a rectangular piece of good stout paper about twenty inches by twelve, and fold it cone shape; being of considerable size, it can be very easily balanced on the nose with the narrow end downward. It is a well-known fact in balancing that the greater the difference in the size between the top and bottom of the object to be balanced, the easier it is to perform. An additional effect may be obtained by lighting the paper at the top and continuing to balance it until it has burned right down.

A very pretty way of concluding this admirable trick is performed by secretly obtaining possession of a packet of collapsible flowers; this is easily accomplished by concealing them underneath your waistcoat, and when all eyes are watching the burning cone, just pull them down into the hand. When the paper cone has nearly burned down to your nose take the remaining portion in your hands and while smothering the flames release the flowers and throw them up in the air. As they gracefully descend to the floor the performer always receives a round of applause, and this is a very pretty and effective finale to a conjuring entertainment.

The collapsible flowers mentioned above are made of tissue paper with a steel spring, which causes them to expand when released from the piece of cotton tied round them, and they can be obtained through TRICKS. While smothering the flame, just break the cotton with your finger-nail and thus effect their release.

The Bottle Conjuror.

State to the company that it was proved some years ago, at the Olympic Theatre, that to crawl into a quart bottle was an impossibility; but the rapid progress made by the march of intellect in these enlightened times, has proved that any person MAY crawl into a pint bottle as easily as into his bed. Having thus prefaced your intentions, you get a pint bottle, and place it in the middle of of the room; then go outside the door, and creeping into the room upon all fours, say, "Ladies and gentlemen, this is crawling IN to the pint bottle!"

To Name Top Card.

THE CARDS HAVING BEEN FREELY SHUFFLED, AND CUT INTO THREE OR FOUR HEAPS, TO NAME THE TOP CARD OF EACH HEAP.—Note the bottom card of the pack, which we will suppose to be the nine of diamonds. Shuffle the cards so as to bring this card to the top, and palm it. Then remark, "But perhaps you would rather shuffle for yourselves," and hand the pack to some one of the company for that purpose. When the pack is returned, replace the card on the top, and continue, placing the pack on the table: "You observe that I do not meddle with the cards in any way. Now will some one be good enough to cut them into two, three, or four parts, when I will at once name the top card of each." To do this you must take especial notice where the upper part of the pack is placed, as you know that the top card of this particular heap is the nine of diamonds. Placing your finger gravely, not on this, but on one of the other heaps, you say, appearing to reflect, "This is the nine of diamonds." We will suppose that it is in reality the queen of spades. You

take it in your hand without allowing the audience to see it, and, noticing what it is, at once touch the top card of another heap, saying, "And this is the queen of spades." Glancing in like manner at this card, which is, say, the seven of clubs, you touch another card, and say, "This is the seven of clubs." We will suppose that this third card is really the ace of hearts. You conclude, taking up the card you have all along known (the real nine of diamonds), "And this last is the ace of hearts." Then, throwing all four on the table, show that you have named them correctly.

This trick should be performed with considerable quickness and vivacity, so as not to give the audience much time for thought as you name the cards. It is further necessary that the spectators be well in front of you, and so placed that they cannot see the faces of the cards as you pick them up.

How to Make a Telephone.

The best way to make a simple telephone is to procure two round, medium-sized tin baking-powder boxes, and remove the bottoms with a pair of pinchers; then soak two pieces of Whatman's drawing-paper, or any other strong paper, in a basin of water for a few moments, and when thoroughly wet take them out and place one smoothly over the end of each box. Fasten these down by winding a waxed cotton twine securely over the paper and box, and tying it tightly

FIG. A.

FIG. B.

(Fig. A). This done, allow the drums to become wholly dry, when they should be firm, even, without wrinkles. Next cut away that portion of the paper which stands out, frill-like, beyond the string, and paste a narrow strip of paper around over the twine (Fig. B). Wax a piece of string of the desired length and with a large needle or pin carefully punch a hole in the centre of each drum; thread one end of the waxed string through one of the holes, and make a large knot in the end, then cautiously pull the string until the knot rests on the inside surface of the paper. Connect the other box to the string in like manner, so that the twine will have a box fastened to each end.

The telephone is now ready for use; and if the distance is short, the line may be stretched taut from point to point. But should the space be great, supports will be needed and loops must be made of the twine and fastened at intervals on trees, corners of the houses, or any available points with connecting cord passed through these loops (Fig. C), which act as supports. Keep the course of the waxed string as straight as possible, and, as far as practicable, avoid sharp angles. This style of telephone we know, from personal experience, works perfectly at the distance of fifty yards, and doubtless it will do as well when the line is stretched much farther. Be particular in selecting the tin baking-powder boxes to have them round and even; if they are old and battered they will not prove satisfactory.—*Winner's Magazine.*

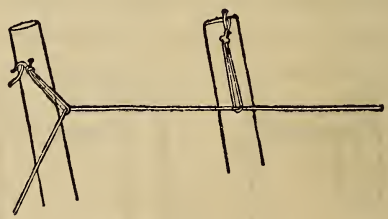


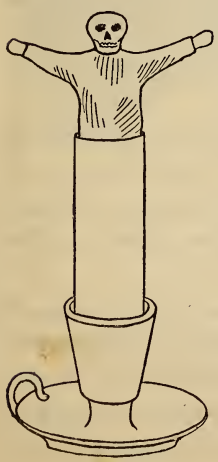
FIG. C.

A Nocturnal Surprise.

This is a very clever contrivance, calculated to cause consternation and astonishment to any average-nerved individual.

Supposing yourself to be the victim, how would you feel, if, when retiring to bed in some strange establishment, just as you were thinking of blowing out the candle, it should suddenly explode with no small report, the light be extinguished, and in place of the flame a small ghost with outstretched arms should appear, shining with a phosphorescent glow? I venture to think you would be very, very much surprised; and yet this is the effect produced by this ingenious construction.

By examination it will be found that the lower half of the candle is really a thin cardboard case, enamelled to resemble a wax candle, and containing a small ghost whose arms fly apart when released from their bondage. To the bottom of this ghost is affixed a wire spring.



The upper half of the candle is perfectly ordinary, and merely stuck on to the lower portion; the joint being hid by a rubbing of wax.

On top of the ghost's head a few gunpowder caps, such as are supplied at toy shops for children's pistols, are laid.

Now the candle can be lighted, and it will burn quite respectably until it reaches the caps, which by their explosion cause anybody's attention to be drawn in that one direction, just in time to see the appearance of the ghost, it being forced upward simultaneously with the discharge by the action of the spring. The wicked little image should be liberally coated with luminous paint, and the effect can be better imagined than described. Any little difficulty presenting itself to the reader's mind will be immediately dissipated upon reference to the drawings.

The Watery Knife.

Pass an ordinary knife for examination, and then tell the audience that by sheer strength of your wrist you will cause a stream of water to flow from the blade.

Having received the knife back, with the assurance that it is entirely devoid of preparation, you proceed to squeeze the handle until water is seen to be trickling down the blade.

Previous to performing this startling trick, a sheet of tissue paper or a little cotton must be thoroughly soaked in water, and then this small wad of wet material must be secreted behind your ear.

Directly the knife has been returned to you, it must be grasped in the hand, while your arm is crooked upward so that your hand containing the knife rests upon your ear, and you then request anybody to place their first finger upon the joint of your elbow.

This peculiar request effectually masks the operation of securing the wad of paper or cotton, therefore all that remains to be done is to squeeze the wet out, allowing it to trickle down the knife, afterward secretly slipping the paper into your pocket while the spectators are examining the knife.

The Jumping Egg: A Party Trick.

Here is a clever trick by which the amateur magician, having taken a little practice, should be able to entertain guests. It is clean and is adapted for the parlor or the garden; perhaps it is a little better for out of doors.

You will carry with you when you go to entertain those assembled the requisites for the following trick: You will show the company a small tin pail, that will hold about two

quarts of water. Pass it around among them, that they may assure themselves that it has no false bottom, is just an ordinary vessel that can be purchased almost anywhere for about ten cents. You will then fill it nearly full of clean water and place it on the floor, that your audience may see the bottom of the pail.

Now from one package you will take out a handful of clean, white sand. To show that it is perfectly dry you will

blow upon it and some of the grains will fly off like feather down. Close your hand upon the sand and place it gently at the bottom, on one side of the tin pail, where it will lie snug and nice all in a little lump. Then you remove your hand, wipe it off dry and take up a handful of fine brick dust, which you send flying off with a light breath, as you did the sand. If any of the guests express a desire to examine the sand and the brick dust, let them do so, for there is nothing that so facilitates throwing dust in people's eyes as helping them to believe that they cannot be deceived. Now close your hand upon the brick dust and put it on the bottom of the pail, and ask every one to convince himself that the sand and brick dust are at the bottom of the pail, covered with water.

You put your hand in the water and bring up some of the sand, which you blow upon, and it flies off as dry as it was before you put it in the water. You can do the same with the brick dust if you like.

Then you take a magic wand and stir the water briskly, when the remaining brick dust will rise to the top of the water, upon which it will rest, forming an impenetrable curtain. Now you will produce, and show to the company, an oval piece of brick, about as large as a quail's egg and about that shape. Take this in your fingers, and at arm's length slowly deposit it at the bottom of the pail. Now you must begin your incantation speech, by which you coax your little egg, which you will have dignified by some high-sounding East Indian name, out of the water. It is a good plan to sing a weird song or get some one to play such an air for you on the piano, or if you play on a violin or flute you can make your own music.

But every few seconds make a rest in the music and in

pathetic tones coax the egg to come forth. Step off a little further and beg most pathetically that the little egg make the experiment a big success. Your audience will notice a small commotion at the bottom of the pail, when, to their immense astonishment, the egg will jump out into your hand.

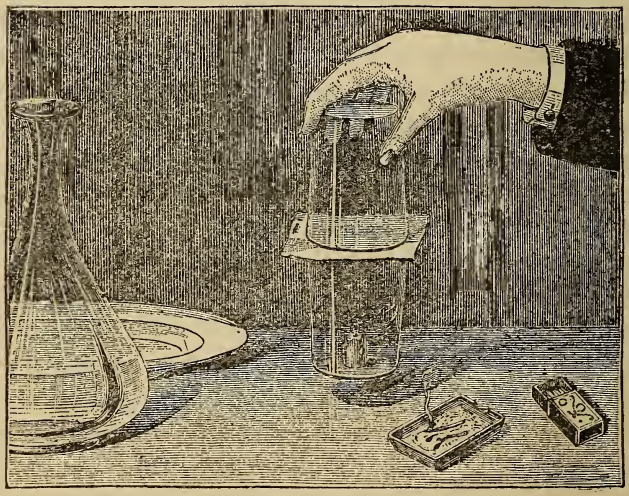
Now for the secret of the sand and the brick dust. Take about two quarts of sea sand, which you must make perfectly clean by washing it a number of times in very hot water, after which you dry it in the hot sun. Then you put it in a frying pan, with a lump of fresh lard about the size of a walnut, and constantly agitate it over a hot fire until the lard has burned away. The brick dust is treated in the same way. This renders them impervious to water, and, although there is no grease on them to the perception of the touch, there is enough to make the grains adhere when you press them in your hand as you are placing them at the bottom of the pail of water.

When you draw the last handful of sand out of the water you must drop to the bottom of the bucket a stiff, strong steel spring, made like the illustration, which the carpet of brick dust on the top of the water will conceal from the view of your audience. The catch of this steel spring you have released by a small wedge of rock salt. You place the spring in the middle of the pail and carefully deposit the egg on it.

During your incantation speech and the music the water will be dissolving the salt. The spring will be released and throw the egg out into your hand.—*New York Herald.*

The Magdeburg Hemispheres.

Take two tumblers of the same size. Be careful that they fit closely when one is placed on top the other. Light a piece of wax candle, and place it within the tumbler on the table. Place on top of it a piece of rather thick paper saturated with water. Then place upon it the other tumbler, as in the illus-



tration. The tumblers will be found to adhere closely. The candle will be extinguished, but while burning it has expanded the air contained in the lower tumbler, and this air has therefore become rarefied. The exterior pressure of the atmosphere will fix the tumblers as closely together as the classical Magdeburg hemispheres are united. It is possible to raise the undermost tumbler by holding up the upper one. The paper may be scorched on the under side, but the success of the experiment is not thereby imperilled.

TRICKS

The Triple Vanishing Billiard Balls and Glass Table.

HENRY HARDIN.

If you were a spectator at a performance where this trick was presented, it would appear to you as follows: When the curtain is raised, a small glass-topped table is seen standing in the centre of the stage with three billiard balls lying upon it. These balls are red, white, and blue respectively, and are placed in a row at the front edge of the table, about one inch from each other. The magician now steps forward, and saying that he will vanish two of the balls and leave one, asks any one to choose which one he shall leave. We will suppose that he is asked to leave the red ball. He rolls up his sleeves, and placing his two hands over the three balls, he picks them all up at once, and then shows that while in his hands two of the balls have vanished and the red ball is left. The mystery of this effect lies in the fact that the glass table can have no traps, and as the sleeves are rolled up and the hands do not approach the body it would seem impossible to get rid of the two balls. However, as in most good tricks, the secret is simple. The ball at each end of the row is a half-shell only, and the center ball is the solid one. There is no mechanism in the table except two devices to hold the half-shells in an upright position. On the fact that the half-shells do stand alone hinges the success of the trick, as

even the well-informed spectator will not think them other than whole balls, as he does not suppose it possible for half-shells to stand alone. The device to hold the half-shell in position is a short piece of wire, fastened at its rear end to the table with the loose end toward the audience, the wire being flat on the table. Under the front end of this wire the lower edge of the half-shell is pushed, thus holding it upright. Now as to the choice of color of the remaining ball being open to selection. We will suppose the solid ball to be red. If red is to remain, all the artist has to do is to lay both shells on the ball, one on top of the other, and to show the other side of the ball only. If white or blue is selected, he puts a shell on each side of the ball and exposes the side desired. It is understood that the shells are one blue and one white.

This trick is best adapted as an opening one, as the shells and ball cannot well be placed in position before the audience.

An Artistic Card Effect.

Separate a deck of cards into two packets, one all red cards the other all black. Place the packets one on top of the other, thus making one pack; now spread out from the bottom ten or a dozen cards, and offer them to a person to draw from, allowing any card to be selected. Of course a black or a red one will be drawn, according to the kind you have placed on the bottom. While the card is being examined cut off a portion from the top of the pack, say about a third, and allow the card to be replaced among these at pleasure. Allow any one to shuffle them, and yet you can easily find the chosen card, as it will be a different color from the others.

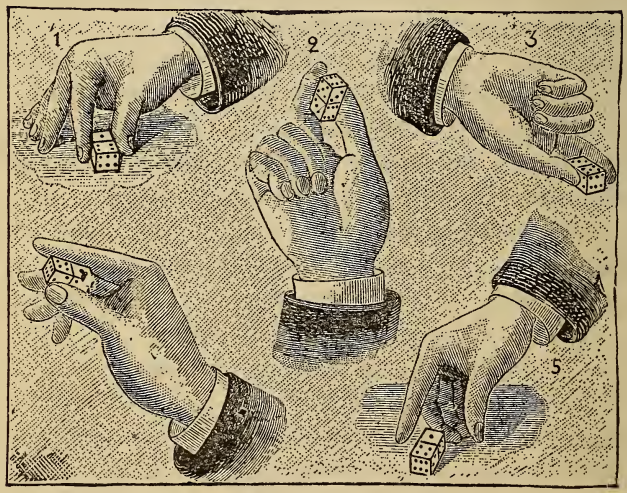
Telling Fortune with Dominoes.

Lay them with their faces turned down on the table; shuffle them, then draw one and see the number.

Double six—You will receive a sum of money.
Six-five—Going to a public amusement.
Six-four—You will have lawsuits.
Six-three—You will ride in a coach.
Six-two—You will receive a present of clothing.
Six-one—You will perform a kind act.
Six-blank—You will suffer through scandal.
Double five—You will soon move to another house.
Five-four—A fortunate speculation.
Five-three—You will be visited by a superior.
Five-two—You will take a trip on the water.
Five-one—A love intrigue.
Five-blank—A funeral, but not of a relation.
Double four—You will drink liquor at a distance.
Four-three—A false alarm at your house.
Four-two—Beware of thieves and swindlers.
Four-one—Trouble with creditors.
Four-blank—An angry friend will write.
Double three—A sudden wedding.
Three-two—Play at no game of chance; you will lose.
Three-one—A great discovery at hand.
Three-blank—A malicious person will speak ill of you.
Double two—You will be troubled by a jealous person.
Two-one—You will soon mortgage some property.
Two-blank—You will receive good tidings.
Double one—You will find something.
One-blank—Success in your undertaking.
Double blank—Worst presage; means great trouble.

The Dice Trick.

This trick, which always astonishes people who have not previously witnessed it, is based upon a very simple calculation. Few people know that dice are made and "printed" on a certain plan, which is that every face with the number of dots on the side immediately opposite shall, added to-



gether, make *seven*. This is the whole point of the trick. If there are two dice the total of the points on the opposed faces will be fourteen.

This ascertained we may proceed and throw the dice. We find six, for instance, and we seize the cubes between the thumb and index finger (See Fig. 1). The performer knows at once that the total of the under faces is nine, but he takes good care not to show them. He quickly turns his

hand to reach the position shown in Fig. 2, but during the movement he has taken a "quarter turn" of the dice in his fingers, by slightly raising the thumb and lowering his forefinger (as in No. 2). He then exhibits to his audience the points, eight, for instance, which the spectators think was the total underneath, but which is, in truth, the total of one of the lateral faces.

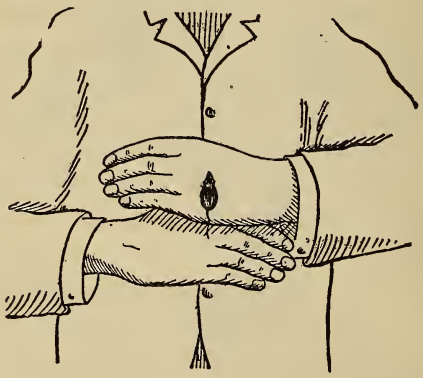
This point established, the operator quickly resumes position No. 1, and replaces the dice in their first position by manipulation which is easily acquired by practice. Then he says, "I have just shown you that the points underneath are number eight, now I am going to add a point." Requesting a spectator to touch the dice so as to insure the addition of the required unit, the operator takes his fingers from them to show that he will not alter their position (No. 5) when the dice are taken up. The sub-total is found to be nine instead of eight, as before.

It is evident that in some cases points must be subtracted and not added. If one has begun with twelve, for instance, and that the *false* total is shown as nine, though the *true* total is two, the performer must request an assistant to efface seven points instead of adding any.

Again, there are circumstances in which the true and false points are *equal*. Thus, when the upper total is ten the lateral face against the thumb is *double* five; and the *false* total will be four by the double two, while the *true* total will also be four, by three and one. So no addition or subtraction can be requested. In such a case one of the thousand deceptions practised by the magician must be employed, and by simply letting the dice fall, "by accident," you may begin over again, and with another total.

The Running Mouse.

This puzzling little trick is very amusing and forms quite an optical illusion. The effect is to place an apparently tame mouse upon the back of your hand, when it will immediately run up it, as if to jump onto the performer's coat. In order to prevent the creature from attaining its object, the performer places his other hand upon the top of the first one, and keeps



on doing this as long as he pleases; all this time the mouse has been running upward, but has never reached the performer's coat.

Our lady readers need not be afraid of this experiment, because the mouse is not a real one, but merely a piece of cork cut to the desired shape, provided with a tail of string, and ears of paper or cardboard; then the whole must be blackened in the flame of a candle. The mouse should be quite flat underneath, and must have a small hook near the head. The operator has a black thread about ten inches long attached to his buttonhole, and terminating in a small loop.

This loop must be fixed to the hook on the imitation mouse, and the thread tightened; then place the animal upon the back of your right hand, as low down as possible.

Now move the hand away from your body, and the mouse, which in reality does not move, appears to glide over the back of the hand, and just as it is about to fall on reaching the thumb, the left hand is passed beneath and placed in the same position as the right hand previously occupied; the same movement is repeated, and the mouse goes on as before.

By experiment this will be found a very effective trick, and it can be varied in many different ways; for instance, the mouse will run up a book, or along the table, and by proper manipulation of the thread many other motions may be obtained.

Should it be desirable to pass the mouse round for examination, the thread can be easily fixed on to the animal by means of a little pellet of beeswax, which can as conveniently be removed when not required.

Chemical Experiments.

A very interesting chemical experiment is as follows: Prepare two common goblets, one with a saturated solution of ammonia, the other with a diluted solution of mercury cut with hydrochloric acid. Now upon first sight both glasses apparently contain pure clear water. When a few drops of the ammonia solution is poured into the glass containing the mercury, it is seen to change to a blood red; a few more drops changes it to clear water; again adding a few drops and it is blood red, and so on it changes several times until the one glass is entirely empty and the other is completely filled.

A Siphon Trick.

EMPTYING A GLASS OF WATER WITH A BOTTLE OF WATER.

Suppose you are handed a glass full of water and a bottle filled with water and ask to empty the glass with the help of the bottle, letting the bottle remain full.

Bore two holes through a cork in such a way that two pieces of straw can be fitted in air-tight. One should extend

as long as the glass is deep, and the other end should be twice as long as the first. Put the cork into the bottle, as shown in the illustration; close the opening of the shorter piece of straw with sealing wax and press the longer piece of straw so deep into the water that the water squirts out of the opening. Turn the bottle around in such a way that

the short piece of straw reaches to the bottom of the glass, as shown in the figure; cut off the closed end with a pair of scissors, and the water will run out of the longer piece of straw until the glass is empty, the bottle remaining full.

Blowing Out a Candle Behind a Bottle.

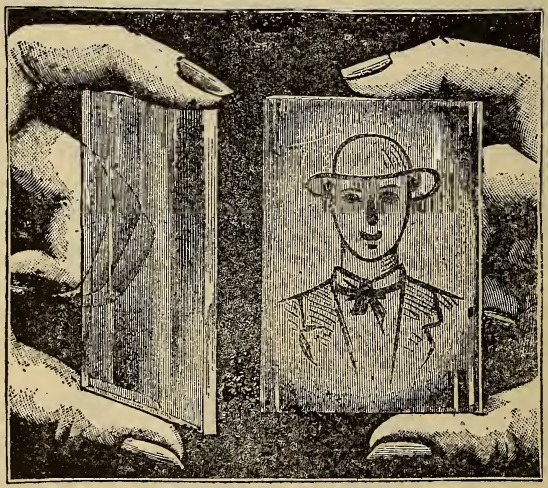
Put a lighted candle on the table, and about ten inches from it a quart claret bottle. Then blow on the bottle at a distance of eight or nine inches, on a line with the flame of the candle, and the light will be extinguished just as though there was nothing between it and your breath. The breath divides into two currents on the smooth surface of the bottle, one going right, the other left, which join each other at the flame of the candle.

The Origin of Dominoes.

Two Italian monks, committed to a lengthy seclusion, beguiled the weary hours of their confinement, it is said, by showing each other small flat stones marked with black dots. By a preconcerted arrangement the winner would inform the other player of his victory by repeating in an undertone the first line of the vespers' prayer. In process of time the two monks managed to complete the set of stones and to perfect the rules of the game, so that when the term of incarceration had expired the game was so interesting that it was generally adopted by the inmates of the monastery as a lawful pastime. It soon spread from town to town, and became popular throughout Italy; and the first line of vespers was reduced to the single word "Domino," by which the game has ever since been known.

The Magic Glass.

It is a square piece of glass perfectly plain, on which no drawing or any lines can be distinguished even after minute investigation. But if any one breathes on the surface of the



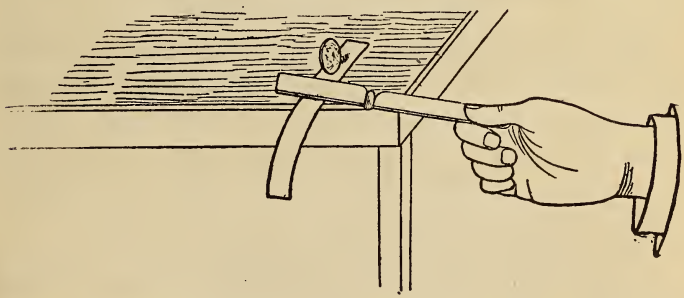
glass, a figure such as that shown in the engraving appears. The figure will disappear immediately the breath has evaporated from the glass. You may wash and rub the glass, but the image will again appear if the plate be breathed upon. The explanation is simple. Obtain a square piece of glass, any size you choose, and draw upon it any design you choose with some fluor-hydric acid, which is obtained by dissolving some powdered fluorspar in the ordinary sulphuric acid of commerce. When it is sufficiently liquefied the figure should be traced on the glass with a quill pen. Leave it for a few minutes—five to ten at the most. Wash the glass and dry it

well. Then when it is breathed upon the figure or design will appear.

A little experience will decide the length of time requisite for the proper production of the figure; the acid if left too long will eat into the glass, and the design will remain visible even on the dry surface.

Trick with a Balanced Coin.

Procure a strip of notepaper about six inches long by half an inch wide; lay this on the table, and stand a coin, edge upward, upon the paper, which should project as far as possible over the edge of the table.



Now challenge anybody to take the paper away without knocking the coin over.

Any one unpossessed of the secret will fail to accomplish this, because at the slightest touch the paper will cause the coin to overbalance.

The only way to do this trick is by giving the paper a smart hit with the back of a knife; the paper will then be knocked away and the coin left standing.

Ice Made in a Drawing-Room.

The following is a simple and singular method of freezing water: Take a jam jar, fill it with powdered sulphate of soda, and pour on the saline material as much muriatic acid as will render it semi-fluid; then fill a test tube with water as cold as you can procure, and put it into the centre of the chemical mixture. Let it remain at rest for ten minutes or so; finally, take out the tube and wipe it dry. You will find the water frozen. To get the ice out of the tube, dip it for an instant into warm water; the cylinder of ice will then fall into your hand. The test tube can be procured from your druggist.

Who Wears the Ring?

This is an elegant application of the principles involved in discovering a number fixed upon. The number of persons participating in the game should not exceed nine. One of them puts a ring on one of the fingers, and it is your object to discover: (1st) The wearer of the ring; (2d) the hand; (3d) the finger; (4th) the joint.

The company being seated in order, the persons must be numbered 1, 2, 3, etc.; the thumb must be termed the first finger, the forefinger being the second; the joint nearest the extremity must be called the first joint; the right hand is one, and the left hand two.

These preliminaries having been arranged, leave the room in order that the ring may be placed unobserved by you. We will suppose that the third person has the ring on the right hand, third finger, and first joint; your object is to discover the figures 3,131.

Desire one of the company to perform secretly the following arithmetical operations:

1. Double the number of the person who has the ring; in the case supposed, this will produce 6
2. Add 5 11
3. Multiply by 5 55
4. Add 10 65
5. Add the number denoting the hand 66
6. Multiply by 10 660
7. Add the number of the finger 663
8. Multiply by 10 6,630
9. Add the number of the joint 6,631
10. Add 35 6,666

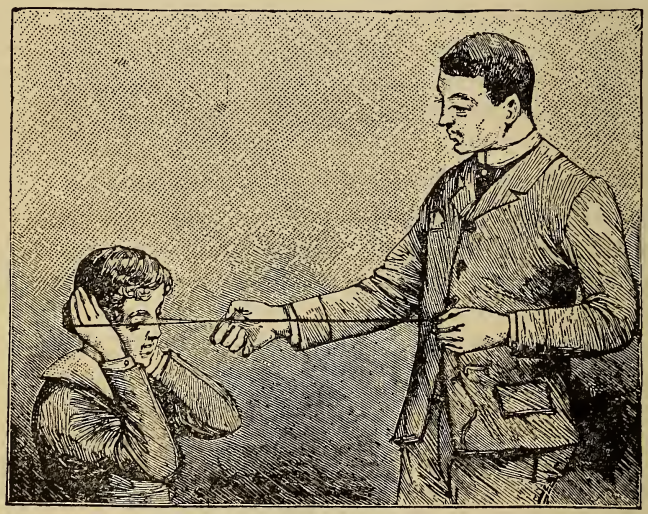
He must apprise you of the figures now produced 6,666; you will then in all cases subtract from it 3,535; in the present instance there will remain 3,131, denoting the person No. 3, the hand No. 1, the finger No. 3, and the joint No. 1.

The Double Meaning.

Place a glass of water upon the table. Put a hat over it and say, "I will engage to drink the water under that hat, and yet I'll not touch the hat." You then get under the table, and after giving several knocks, you make a noise with your mouth as if you were swallowing the water. Then getting from under the table you say, "Now, gentlemen, be pleased to look." Some one, eager to see if you drank the water, will raise the hat, when you instantly take the glass and drink its contents, saying, "Gentlemen, I have fulfilled my promise. You are all witnesses that *I* did not touch the hat."

Imitation Thunder.

Ask some one to place his hands over his ears and pass above the hands around his head a cord in the manner shown in the accompanying illustration. If you rub the string lightly between the finger and thumb, drawing the hand along the cord, he will hear a loud rolling, as of thunder. To properly produce the desired effect some precautions are



necessary. We will mention them. Before reaching the end of the string you must seize it with the other hand at the point of departure; by so doing it will be possible to prolong the experiment for some time.

If you grasp the string with the nails and draw the hand back by jerks, you will produce short, sharp peals of thunder, which can be changed into rolling peals at will by continuous rubbing.

Pool Table Tricks.*

Carom Through a Hat.

Place a hat on the table, either a high hat or a derby (a curly brimmed one), the same way as you would on your head, and place two balls about two inches apart two feet from one side, and place the other ball, the one you are to play with, about three feet the other side of the hat, so that the middle of the side of the hat is in an exact line between your ball and the other two. The trick is to make a straight carom without taking the hat from the table or jumping over it. For example: Aim with just sufficient strength to reach the two balls, and just as your ball approaches the hat put the tip of your cue underneath the brim on the side nearest to yourself and tilt the hat well up on the farther brim; just as the ball gets to about the spot where the brim rested let go. The hat will come down and raise itself on the brim nearest to you, and will allow the ball to pass out on the other side and make a carom, the difficulty of course being to let go the hat at the right second.

Steeple-Chase Shot.

There are several games on the billiard and pool table in which the knowledge of how to make one ball jump over another is extremely useful, but the fear of cutting the cloth deters many from making the attempt. It can be done in the following manner, and the cloth cannot be cut. Lay the

*From "Fun on the Pool Table," copyrighted, 1902, by Tricks Publishing Company.

cue full length on the table; then take the butt into the hand, holding it in the usual way, but so that the butt is not more than three inches away from the table. Place the first and second finger of the other hand over the cue near the tip, as though you were playing a ball through your fingers on the cushion. On no account raise the tip from the cloth, but drag it backward and forward along the cloth, in addressing the ball in the usual way. Hit moderately hard, depending of course on the distance you want to jump. If you hit your ball truly in the middle you can jump it perfectly straight. Of course this shot cannot be done if you are near a cushion.

The Magic Egg.

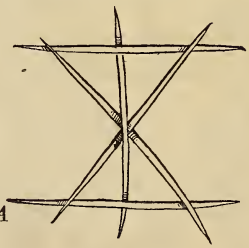
Take a pint of water and dissolve in it as much common salt as it will take up; with this brine half fill a table glass, then fill up the remaining space with plain water, pouring it in very carefully down the side of the glass, or into a spoon to break its fall. The pure water will then float upon the brine, and in appearance the two liquids will seem as one. Now take another glass and fill it with common water. If an egg be put into this, it will instantly sink to the bottom; but if, on the contrary, the egg is put into the glass containing the brine, it will sink through the plain water only and float upon that portion which is saturated with salt, appearing to be suspended in a very remarkable and curious manner. Then place a stick into the glass and pass it rapidly around the egg several times, which will cause the fresh water to mix with the brine, and the egg will float to the top, and no one witnessing the trick can cause the egg to sink again, although challenged to do so. This trick causes much astonishment.

TRICKS

An After-Dinner Trick.

SARGENT THE MERRY WIZARD.

Take five toothpicks and spring them together as in illustration, and lay them on an inverted tumbler, then lay half a dozen more lengthwise on top of them to give the appearance of a raft.



Now tell a story about a ship that was wrecked, the survivors building a raft like this and taking on board everything they could from the wreck.

"One sailor sat down on a keg in one corner and lighted his pipe, throwing the match down carelessly and setting fire to the raft. (Here light a match and set fire to the corner at *A*.) Of course he did not know what was in the keg, or that the raft was burning. As a matter of fact, the keg was filled with gunpowder!"

Time your story so that you will reach the end just as the fire burns through the point where the toothpicks cross, and when the strain is removed the pieces of the raft will be thrown in all directions as if by an explosion.

Tricks with a Gas Jet.

It May with Simple Means be Made to Dance, Sing, and Talk.

If you were to say that you could make common gas dance, talk, sing songs, and play music, you might be laughed at, and yet the ordinary lighting gas can be made to do all these things. If you like, you can perform these and more tricks with gas, and you will need very simple apparatus.

You require a pinhole burner. This you can make yourself if you have a blowpipe, but if not you can get it made easily and at a small cost.

To make it, get a piece of glass tubing and heat it in the flame, then draw out the heated part until you have a tube as small as a pin. Break it off at its smallest part and you have a pinhole burner.

Get a piece of rubber piping, which you must attach to an ordinary gas jet, the other end to the thick end of the glass tube. When the gas is forced through and lighted it will burn in a long, thin flame.

If the room is quite free from draughts and all present are silent the flame will be steady, but if a watch is held near, it will wabble and flare back and forth, keeping exact time with the ticking of the watch. If you will call out in a loud voice it will leap to one side as though you had frightened it, and if you keep up a conversation in a loud voice it will dance about as though in excitement.

To make a gas jet speak, or to cause it to transmit sounds like a telephone, you must surround the pinhole burner with

a tin tube having a small hole in one end, through which the burner projects a little way. The bottom of the tin tube must be made to connect with a speaking-tube, which may be in another room or on another floor.

Speak into the tube, no matter how far away from the gas burner, and the sound has to escape through the hole through which the burner projects and is therefore forced against the base of the gas flame, which is always more sensitive. The flame will take up the wave sounds and magnify them so that the words can be heard all over a very large room, and if you attach a phonograph trumpet to the burner the sounds will be still more increased in strength and loudness.

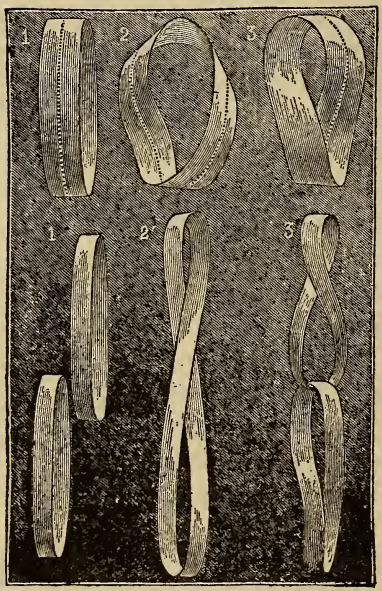
To prove that it is really the gas that does the talking, turn off the gas and instantly the sounds cease, though the person at the other end of the speaking-tube continues his conversation.

If you force the gas through a square of wire mesh, very fine and raised above the burner, by holding a lighted match above the wire gauze the gas will burn only above it, making a conical flame. This, having a larger base than from an ordinary burner, is very sensitive.

If you sing or play, whistle or talk on a level with this flame it will dance in perfect time, and you can make it perform all sorts of antics by changing from whistling to singing, or from a funeral march to a two-step.—*New York Sun.*

The Paper Rings.

This little trick which we are about to explain will create some astonishment amongst those who have not been initiated in the manner of its performance; it gives rise to some very



interesting geometrical questions. Look at the illustration. Here are three paper rings, Nos. 1, 2, and 3.

By cutting ring No. 1 with a pair of scissors, as indicated by the dotted lines, you will then obtain two rings, as shown underneath—No. 1′. The dotted line will not be in the paper bands in practice.

Then cut ring No. 2 in the same manner; but this time you will be surprised to find in your hands, when you have

finished cutting round the ring, not two rings, as at first, but one long ring—No. 2′—twice as large as either of the former rings.

Now for No. 3. There is another surprise in store. As you cut the third ring you will be astonished with the result. You will again obtain two rings, but one will be looped inside the other, as in No. 3′. Let us explain the trick.

You must prepare paper bands 3 inches in width and 4 feet in length. Take the first strip, cut and join its ends directly in the ordinary manner, as shown in Fig. 1, so that the same side of the paper forms the exterior of the ring all round. The second band (Fig. 2) is united after it has been twisted on itself, so that one of the ends is united with the opposite surface of the other extremity; as for the third band (Fig. 3), you must give it two turns before you unite the ends. Let the gum dry, and then your apparatus will be ready. The larger the rings are the less apparent will be the turns in them.

Card Reading.

Any deck of cards are thoroughly shuffled and three elastic bands placed all around card by any one to put edges all evened up, yet the performer takes pack face downward in right hand and reads the cards off one at a time. This is easy to perform and hard to detect. On the ring finger of the right hand wear a broad bright plain ring. You can now see right into the ring, as it were, and easily see the diminished card slips, which will at once tell you the name of the bottom card. You will be surprised to see what you can do by practising this card effect.

Pyramid of Alum.

Put a lump of alum into a tumbler of water, and as the alum dissolves it will assume the shape of a pyramid. The cause of the alum decreasing in this peculiar form is briefly as follows: at first, the water dissolves the alum very fast, but as the alum becomes united with the water, the solvent power of the latter diminishes. The water which combines first with the alum becomes heavier by the union, and falls to the bottom of the glass, where it ceases to dissolve any more, although the water which it has displaced from the bottom has risen to the top of the glass, and is there acting upon the alum. When the solution has nearly terminated, if you closely examine the lump you will find it covered with geometrical figures, cut out, as it were, in relief upon the mass; showing not only that the cohesion of the atoms of the alum resists the power of solution in the water, but that, in the present instance, it resists it more in some directions than in others. Indeed, this experiment beautifully illustrates the opposite action of cohesion and solution.

Biting Nails in Two.

This is the greatest accomplishment of the "strong man" in the circus, and one that has a particular charm for the boys. The men who do this never use the common steel nails. They use cast-iron ones, whose grain makes them break more easily. Nor are the nails bitten in two by the teeth, as is commonly supposed, but they are simply broken by the strength of the fingers. To bite a nail in two put the thumb of your right hand under the nail near the middle, with the index finger on top of the nail at the right end. Then put the other end of the nail between your teeth on the

left side of the mouth. Push down sharply and strongly with your index finger, and crack goes the nail. If you do it quickly your audience will think you have bitten it off, but you haven't. Try this with a lead pencil, so as to get the knack of it, before using the cast-iron nail.

How to Sit Without Chairs.

This amusing feat can be performed by a number of persons arranging themselves as you see them in the illustration,

the last in the ring sitting on the knees of the first. While the circle is being formed it would be advisable for the first to be seated on a chair, which can be slipped away when the ring is completed. This plan was adopted by French soldiers in Algeria, when they found themselves in any place where the soil was marshy, and where it would have been unwise for them to sit down on the ground.

To Lift a Man with Five Fingers.

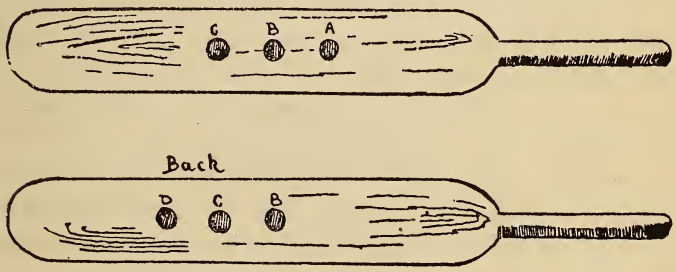
This is a schoolboy's pastime, and consists in one individual being lifted and sustained by the fingers.

Two operators put their index fingers under the person's shoes, two others place their fingers under each elbow, and

a fifth under the chin of the subject. At a given signal each person lifts his hand and the person is easily lifted up, as in the illustration. The result may seem very surprising, but it is only a question of the equal subdivision of weight. The average human being weighs about one hundred and fifty pounds; so each finger has only to sustain about thirty pounds weight, which is not extraordinary.

The Chinese Bat.

This is an extremely clever trick, invented by a celebrated Chinese magician, and as a little pocket trick, or as an apparently impromptu experiment, is to be recommended on account of its simplicity and effect. Obtain a piece of wood about one-fourth of an inch thick and trim it to the shape of a cricket bat. Altogether this should be about eight inches long. By looking at the illustration, the bat appears



to be perforated with three holes, *A*, *B*, and *C*, but such is not the case; in reality only two holes go right through the wood, viz., *B* and *C;* the other one, *A*, only goes half-way. Now turn the bat over to the other side, and we see that the holes are in a different position, that is, the first hole on the right corresponds with *B* on the opposite side. *C* is really the hole *B* as it appears if you turn the bat over; *D* only goes half-way through, and so is similar to *A*. Now we think all is clear, and you see that on either side there appear to be three holes running right through the bat, although no more than two are genuine. To perform this trick, hold the bat by the handle, and with that side uppermost containing the genuine hole at the top part of the bat.

Take an ordinary match (first removing the sulphur) and pass it through the first hole, which should be of sufficient size as just to admit one match. Now pass the same match through the second or centre hole. After you have done this, remark: "It does not make any difference which side the match is passed from." You then turn the bat over and pass the match through the lower or third hole. Now what you have really done was to pass it through the same hole again, because the first and second holes on the other side, are on this side of the bat the second and third. You have, to all appearances, passed the match through three distinct holes, but in reality only two, the second one being used twice, once from either side. Place the match half-way in the lower hole and allow it to remain there. State that by breathing on, or waving the bat in the air, the match will jump into the centre hole, and, sure enough, it has made its appearance in the second hole. This was accomplished by merely turning over the bat. Pull out the match completely, show or turn bat to the other side, place match half-way in centre hole, again reverse bat as you wave it in the air, and the match will have apparently jumped to the top or first hole. Perhaps the simplest way of perforating the holes in the bat is to burn them out with a red-hot bodkin.

The Three Almonds.

This is propounded in the shape of a conjuring trick, usually after two or more bona-fide tricks have been performed. You place three almonds on the table, and cover each with a borrowed hat. You make a great point of having nothing

concealed in your hands, and profess your willingness to allow the audience, if they desire, to mark the three almonds, so that there can be no question of substitution.

You then take up each hat in succession, pick up the nut beneath it, and eat it, replacing the hat on the table. Any one is at liberty to see that there is nothing left under either hat. You then undertake to bring the three nuts under whichever of the three hats the company may select; and the choice being made, you at once do so.

How is it to be done?

This is a very ancient "sell," but it still finds victims. The performer's undertaking is performed by simply putting on the hat selected. No one can deny that the three nuts are thereby brought under the hat.

Egg Production.

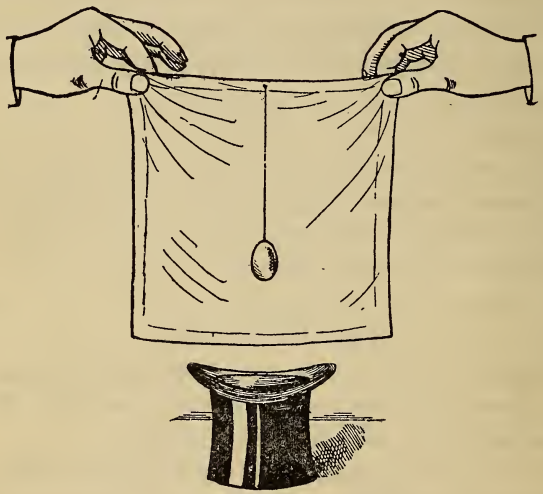
This experiment has been performed upon the stage with great success, and owing to its simplicity and good effects we have included it in our collection of tricks.

An empty hat is placed upon the magician's table, and a handkerchief is shaken out and both sides shown to be devoid of preparation. Then from the folds of this same handkerchief the performer produces an egg, which he lets drop into the hat; the handkerchief is now crumpled up, opened again, and another egg produced. Thus he goes on until some dozen eggs have been dropped into the hat, and then comes an additional surprise: the hat is turned upside down, when instead of a shower of eggs falling out, it is seen to be quite empty.

The secret depends upon one solitary imitation egg, suspended by a thread attached to the edge of a handkerchief.

In this condition the egg is held in one hand with that

corner of the handkerchief, and both sides are shown and shaken out; then the egg is dropped behind the handkerchief, where it remains unseen. Dropping one corner, and holding the handkerchief between the tips of one finger and thumb, the performer just lifts the egg out of one of the



folds in which it gets concealed. Then he drops it into his hat, afterward picking up the handkerchief by two corners in such a manner that when it is lifted above the hat the egg is invisibly dragged behind it, and the production repeated as often as desired.

To make all details quite clear, our illustration shows the arrangements at the moment when the egg has been removed by the thread, on the side opposite to the audience.

An additional effect can be obtained by causing a flutter of feathers to fall from the hat when it is upturned. If this method of presenting the trick is adopted, a small packet of

feathers must be secretly introduced into the empty hat after it has been examined, or, better still, during the egg production. This little packet is tied round with weak cotton, which can be easily broken with the finger-nail, thus liberating the feathers. Their presence must, of course, be accounted for by saying that you will hatch the eggs.

The Captives in the Tower.

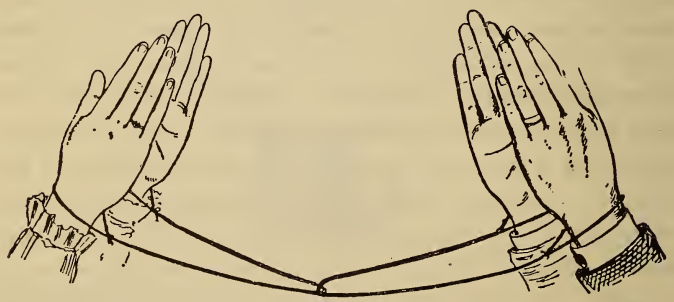
An elderly queen, her daughter, and son, weighing 195 lbs., 105 lbs., and 90 lbs. respectively, were kept prisoners at the top of a high tower. The only communication with the ground below was a rope passing over a pulley, with a basket at each end, and so arranged that when one basket rested on the ground the other was opposite the window where the prisoners were kept. Naturally, if the one were more heavily loaded than the other, the heavier would descend; but if the excess on either side was more than 15 lbs. the descent became so rapid as to be dangerous, and from the position of the rope the captives could not check it with their hands. The only thing available to them in the tower was a cannon ball, weighing 75 lbs. They, notwithstanding, contrived to escape. How did they manage it?

Solution.—The boy descended first, using the cannon ball as a counterpoise. The queen and her daughter then took the cannon ball out of the upper basket, and the daughter descended, the boy acting as counterpoise. The cannon ball was then allowed to run down alone. When it reached the ground, the daughter got into the basket along with the cannon ball, and their joint weight acted as counterpoise while the queen descended. The princess got out, and the cannon ball was sent down alone. The boy then went down, the

cannon-ball ascending. The daughter removed the cannon ball and went down alone, her brother ascending. The latter then put the cannon ball in the opposite basket, and lowered himself to the ground.

Silken Fetters.

This is a trick for two persons, preferably a lady and gentleman. Two pieces of ribbon, each, say, a yard and a half in length, are required. One end of the first ribbon is to be tied round each of the lady's wrists, and the second ribbon is then in like manner secured to the gentleman's wrists, one end of it, however, being first passed inside the lady's



ribbon, so that the pair are held captives, after the manner in illustration. To release the captives is a very simple matter, though, like a good many tricks, it is perplexing enough till you know "how it's done."

Let the gentleman pass the bight of his own ribbon (from the arm outward) through the loop which encircles one of the lady's wrists, over the hand, and back again, when it will be found that they are freed from the link which united them. The individual bonds must, of course, be removed by untying in the ordinary way.

The Stretched Handkerchief.

The performer having borrowed a handkerchief for the purpose of some tricks finds, or pretends to find, that it is not quite large enough. He makes a show of being about to return it and to borrow another, but changes his mind and says he will make it do, if the owner will not object to his making it "a little larger." Permission having been granted, he takes it by two opposite corners, twists it ropewise, and presently begins, with much affectation of stretching, to pull it out longer. Strange to say, its length is actually seen to increase inch by inch until it is some forty or fifty per cent greater than it was at first.

This very effective illusion rests upon an extremely slight foundation. Few people realize how long even a comparatively small handkerchief is *diagonally*. Readers acquainted with the Forty-seventh proposition of Euclid will be able to work out the proportion for themselves, but we may state, by way of illustration, that a handkerchief twenty-four inches square measures, when merely laid flat, two feet ten inches across its diagonal, and that this length may, by stretching, be increased to over three feet. In taking up and twisting the handkerchief, the performer manages to gather up a few inches of "slack" into each hand, though if this is deftly done not one in ten of the audience will suspect that the handkerchief is not already stretched to its full length. He throws the handkerchief over and over with a sort of skipping-rope movement, thereby twisting it into a loose wisp, at the same time releasing little by little the reserve portion in his hands. To the eye of the spectator it seems that the handkerchief is growing longer and longer, the

elongation only terminating, apparently, when it has reached the full stretch of the performer's arms.

The performer should make a pretence of great exertion, as if the handkerchief were really stretched by strong muscular effort. Further, however much of the slack of the handkerchief be gathered up in the hands, the extreme corners should always remain visible; this being accepted as a proof by the uninitiated that the whole of the handkerchief is seen.

Catching the Pile of Money.

It is managed by holding the arm back upward, the elbow being almost flat and the hand open, palm upward. On the arm, close to the joint, place the coin or coins. Perhaps one at first will be sufficient, in case of failure and possible loss. If the hand be suddenly brought down with a circular sweep, the pile of money—or the single coin—will be left for an instant in space, and be at once clasped in the palm coming down upon it.

It will be found easy and possible to catch a pile of a dozen quarters in this way, after a little preliminary practice, without letting one coin escape.

Care must nevertheless be taken that no breakable articles are in front of you when you are practising, for if you do not succeed in catching the coins, they will be struck by the hand with very considerable force, and may do damage to the surroundings; they also may roll out of sight.

Q. What is the origin of the sand which is there?

A. Ham was sent there and his children bred (bread) and mustered (mustard).

TRICKS

Coin Trick.

To perform this trick you require a pocket handkerchief, a small coin, a hat, and a glass tumbler. You must first of all sew the coin (a quarter, for instance) in one corner of the handkerchief, and the chief part of the trick is accomplished.

This is the way you proceed when performing:

You produce from your pocket a handkerchief (which you had previously put there crumpled up with the coin in the corner), and then you borrow a quarter. Put this in the middle of the handkerchief (in reality you take the one in the corner and conceal the borrowed one between your fingers). Then you explain that the borrowed coin is still in the handkerchief, and ask a spectator to judge for himself by feeling the coin through the handkerchief, which has been placed on the table, near the edge. When this is done, you request somebody to put a hat over it; hold the tumbler half filled with water underneath the table, just under the handkerchief, say a few words and request the audience to remain silent for a few seconds. Now you drop the coin, which you concealed all the time in your hand, into the tumbler. We should advise you to hold the tumbler and coin with one hand while you put the other one on the hat. The only thing to do now is to lift the hat, take one corner of the handkerchief and shake it, when the astonishment of the audience will be great and without bounds.

Engraving an Egg.

During the Peninsular War, in 1808, there was found in the cathedral of Lisbon an egg, on the shell of which was engraven a prediction of the expulsion of the French. This caused considerable excitement and nearly led to a riot.

The French commander caused a counter-irritant to be applied, in the shape of thousands of eggs, denying the prediction.

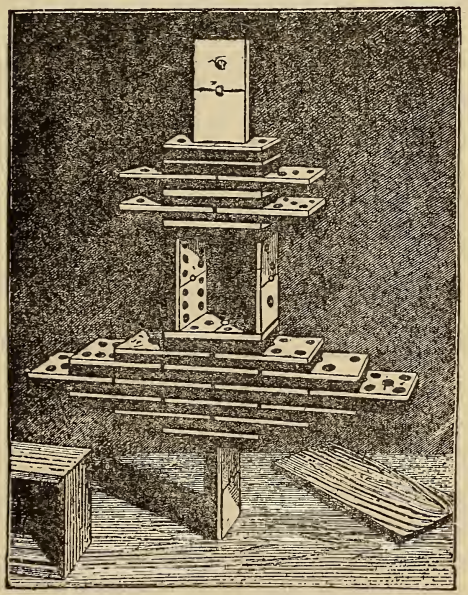
The people did not know what to think; thousands of eggs denied the accuracy of one. Besides after a while posters were placarded on the walls giving the particulars and directions for working the miracle. The means are very simple and are as follows:

Write your name or legend on the eggshell with beeswax or varnish, or even with tallow. Plunge the egg into a weak acid (vinegar will do) or dilute hydrochloric acid, or aqua fortis. Wherever the shell is not protected by the covering material it is decomposed, and the design stands out in relief. There is no difficulty in this experiment, but some precautions are necessary.

As "blown" eggs are generally experimented upon, it will be necessary to close up the ends with yellow or white wax; and as these eggs are necessarily very light, they must be weighted to keep them in the acid bath, or held down with a glass rod. If the acid be very much diluted, the operation, although it will occupy more time, will be more complete. Two or three hours will be sufficient to bring out the tracing. Thus the miracle of the sorcerer has become an amusing and easy experiment.

Experiment with Dominoes.

The illustration shows how the contents of a box of dominoes can be supported upon one of their number. We must begin by placing three of the pieces on the table so as to form a solid base; the first domino being laid upon three supports. When the edifice is finished, as in the illustration,



the two outside dominoes must be withdrawn and very gently placed upon the top of the construction. The erection will remain *in equilibrio* provided that the perpendicular drawn from the centre of gravity of the system passes through the base of sustentation of the lowest domino.

This experiment should be attempted only upon a perfectly firm and level table.

Breaking Stones with Your Fist.

By great acquired force or inertia in repose one is enabled to break stones with the fist. This feat is performed in the following manner: The right hand is carefully wrapped in a bandage, and in the left is held a piece of flint of rounded form, which is placed upon a large stone or upon an anvil; then with the right hand strike the flint some very powerful blows, always taking care to raise it a little from the anvil when you are about to strike. Thus the object struck acquires the force of the fist that has struck it, and as it comes in violent contact with the anvil it is quickly broken. Simple as the feat is, it never fails to evoke great astonishment from the spectators.

Thought Reading.

The performer invites the company to write a question on a slip of paper and to fold it up so that the writing cannot possibly be seen by any one.

He then collects the papers in a hat, and without letting any one see, drops into the hat a slip of paper, having previously written a question on it and folded it in a certain way that he may always know the paper as his own. He now asks everybody to think only of the question they have written, and not to make the slightest sound.

Taking any slip from the hat but his own one, he without unfolding it presses it to his forehead, and appears lost in thought for a short time. Now, saying he will answer the question written on the slip he holds, he says:

"Somebody asks me—" and then repeats and answers the question he has himself written, to the astonishment of every-

body. Then unfolding the slip as if to verify that he is correct, he reads out the question that he had written on his own slip (it being the one he has just answered) and takes careful note of the question written on the slip from which he is supposed to be reading.

He goes on taking papers from the hat and answering the questions after the same performance, each time, of course, answering the question on the previous slip (which he has opened to verify himself).

The performer must take great care to leave his own slip in the hat till the last, and should, as he finishes with the papers, make a heap of them, and afterward offer them for inspection.

No noise or talking should be allowed during the performance, as the performer is apt to forget the question written on the slip he has opened if there is any noise.

Candle Trick.

Remove part of the wick from a candle and insert in its place a wax taper. Sew a small piece of sand paper just above inside the breast pocket in which you place the candle. When you take the candle from your pocket scrape the taper against the sand paper and it comes out ablaze. N. B.: It is clear any number of lighted candles can be thus produced.

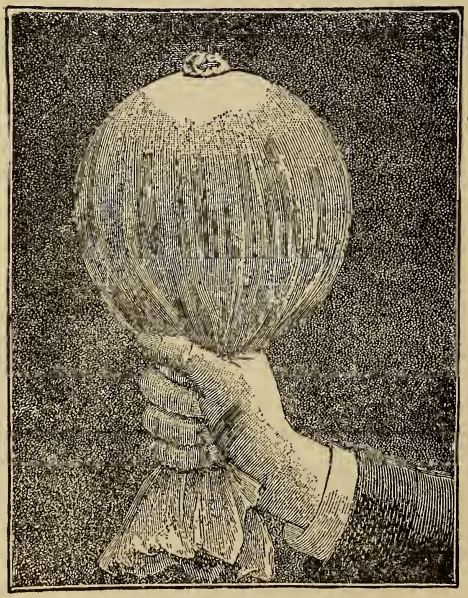
Ghastly Appearance.

Take half a pint of spirits and, having warmed it, put a handful of salt with it into a basin; then set it on fire, and it will have the effect of making every person within its influence look hideous. All other lights in the room must be extinguished; it is good for a dark séance.

A Burning Coal on a Muslin Handkerchief.

Take a globe of copper and wrap it in muslin or in a cambric handkerchief.

Place on this metallic bowl, thus enveloped, a red-hot coal, and it will continue to glow without in any way



damaging the handkerchief. The reason is this: the metal, being an excellent conductor, absorbs all the heat developed by the combustion of the coal, and as the handkerchief has not absorbed any of the heat, it remains at a lower temperature than that at which it would be injured.

Varieties of Crystals.

Make distinct solutions of common salt, nitre, and alum; set them in three saucers in any warm place, and let part of the water evaporate; then remove them to a warm room. The particles of the salts in each saucer will begin to attract each other and form crystals, but not all of the same figure; the common salt will yield crystals with six square and equal sides; the nitre six-sided crystals; and the alum eight-sided crystals; and if these crystals be dissolved over and over again, they will always appear in the same form.

To Pass Steam Through Cardboard.

Take two tumblers of equal capacity; place one of them on the table, and pour into it a small quantity of hot, almost boiling water. Then cover the tumbler with a piece of cardboard, and place on this cardboard the other tumbler reversed. Care must be taken that the upper glass is perfectly clean and free from moisture.

Now wait a while and you will perceive that the steam from the hot water in the lower vessel will penetrate the cardboard and in time fill the upper glass, which will clearly demonstrate the porosity and permeability of the cardboard. Wood, cloth, or woollen substances may be experimented upon with the same result. But there are other textures which are impermeable and which will not permit the transmission of the vapor—such, for instance, as vulcanized india-rubber, of which waterproofs are made.

This experiment tends to explain why fog is, as it is well said, "so *penetrating*." It passes through the tissue of our cloth coats and our flannels, and thus comes into contact with our bodies. A waterproof will protect us from its action.

Tricks with Coins.

By the aid of a penny prepared as explained herein, and a little sleight-of-hand which can be learned in half an hour, many puzzling passes may be executed.

The penny should have a small pinhole drilled from the edge to the face of the coin in a slanting direction. Through this hole an ordinary steel pin must be inserted until the point projects about one-sixteenth of an inch beyond the face of the coin; this point will then be pointing slightly downward. The pin itself must then be cut down until it is flush with the edge of the coin, and it should be fixed with just a touch of solder or any other material that would hold it firm.

Now you are ready to commence the passes; hold the coin between the thumb and fingers of the left hand with the palm upward. Now move the right hand toward the left, passing the thumb of the right hand under, and the fingers over the coin, closing them just as they pass it.

Directly the coin is covered by the fingers of the right hand, the thumb of the left slightly releases the pressure that it had upon the penny, allowing it to drop quietly into the left palm.

The right hand should be carried upward, followed with eyes, which draws the attention of the audience away from the left hand, which should be allowed slowly and carelessly to fall to your side.

While all eyes are fixed upon your right hand, the left should lay the penny against the cloth of your left trouser leg, to which the point on the coin will cause it to adhere.

Then the right hand should be slowly opened, showing

that the penny has vanished; upon turning round to look for the coin, the audience see it sticking to your trouser leg, and soon acquaint you with the fact.

Remove the penny and repeat the experiment, this time using your right instead of your left hand, and sticking the coin on some other part of your clothing.

By making use of two similarly prepared coins, and by fixing one of them upon your back before commencing, numberless passes can be easily worked out, such as vanishing the coin, turning round and exhibiting the penny upon your back, and while your back is toward the audience fix the duplicate coin upon the front of your coat, vanish the penny from the back, and then show it sticking on your chest.

To Make a Plank Adhere to a Table by Means of a Newspaper.

Take a thin plank, about a quarter of an inch thick and eight inches wide and twenty-eight in length. Place this plank on a table slightly out of the horizontal, and it will be evident that the least touch will bring it to the ground. On the plank thus balanced place a newspaper sheet; and then if you strike the portion of the plank which extends beyond the table you will be surprised to find that the plank will resist the blow absolutely, as if it had been nailed to the table. If you strike hard you will perhaps hurt your hand or break the plank, but you will not raise the sheet of newspaper which holds it. The quick compression of the air which is exercised on a considerable surface is sufficient to explain this phenomenon.

To Get a Ring Out of a Handkerchief.

Bend a piece of gold wire into the form of a ring, having previously sharpened both ends. You have a real ring made of the same piece of wire, and, concealing the false ring in the palm of your hand, offer the real one to be inspected. When it is returned borrow a handkerchief, and while taking it from the lender slip the real ring into your left hand, and take the false one at its point of junction. Throw the handkerchief over the ring, and give it to some one to hold between his finger and thumb. Let the handkerchief fall over it, and give a piece of string to a second spectator, directing him to tie it round the handkerchief, about two inches below the ring, so as to enclose it in a bag, and tell him to do so as tightly as he can. While he is doing this take up your conjuring wand, or rod of some hard wood, about eighteen inches long, and when the knot is tied step forward, passing the rod into your left hand, taking care to slip over it the real ring, which has lain concealed there.

Slip your left hand to the centre of the rod, and direct each of the two persons to hold one end of it in his right hand. Then tell the one who has the ring and handkerchief to lay them on your left hand, which you immediately cover with your right. Then tell them to spread another handkerchief over your hands, and to say after you any nonsense that you like to invent.

While they are so doing, unbend the false ring and draw it through the handkerchief by one of its points, carefully rubbing between the thumb and finger the place where it came through. Hang the empty handkerchief over the ring

which is on the rod, and take away your hands, which you exhibit empty, as you have stuck the false ring inside your cuff. Take away the upper handkerchief, and let a third person come to examine, when he will find the ring gone out of the handkerchief and hung upon the rod.

Easy and Curious Methods of Foretelling Rainy or Fine Weather.

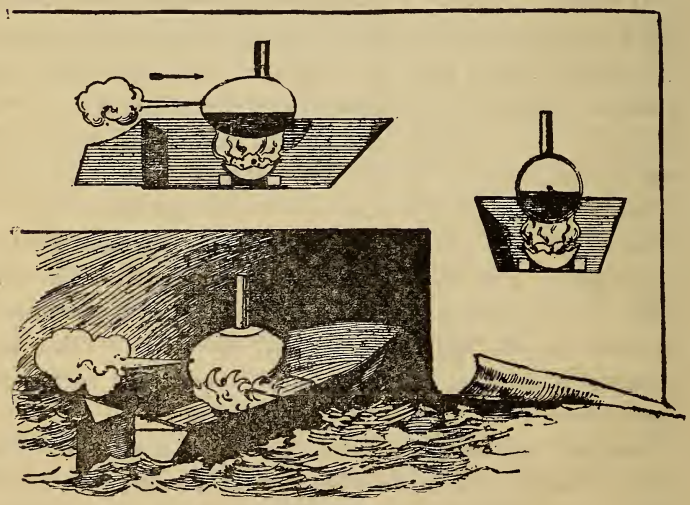
If a line be made of good whipcord, that is well dried, and a plummet affixed to the end of it, and then hung against a wainscot, and a line drawn under it exactly where the plummet reaches, in very moderate weather it will be found to rise above it before rain, and to sink below when the weather is likely to become fair. But the best instrument of all is a good pair of scales, in one of which let there be a brass weight of a pound, and in the other a pound of salt, or of saltpetre, well dried; a stand being placed under the scale so as to prevent it falling too low. When it is inclined to rain, the salt will swell and sink the scale. When the weather is growing fair, the brass weight will regain its ascendency.

Another very simple method is to take a strip of pine wood, about twenty inches long and one inch and a quarter thick, and cut across the grain. Then take a strip of cedar, of the same dimensions, but cut along the grain. Glue them firmly face to face and set them upright in a stand. Some time before rain falls the pores of the pine will absorb moisture from the atmosphere and swell until the whole forms a bow, which will straighten itself as fine weather approaches. It is needless to say that the rods should not be painted or varnished.

An Eggshell Boat.

Make the boat of strong cardboard, as shown in figure. The rudder turning about a pin as axle is connected with the sides of the boat by two pieces of thread of uneven length, giving the rudder an angular position. A tub of water is the ocean, on which our little boat will steam about.

Two pieces of wire, bent as shown in figure and fastened



to the sides of the boat like hooks, are to carry an empty eggshell, the contents of which you have sucked out, leaving a little hole on one side as shown in figure. The shell is filled with water up to the little hole and represents the boiler, placed on the two pieces of wire with the hole to the rear, somewhat above the rear wall of the boat. To heat the boiler we use half of an eggshell placed on a piece of cork

underneath the boiler, with a small piece of cotton in the centre. Pour some alcohol on the cotton and set a match to it. The water will begin to boil in a few moments, when a fine stream of steam will leave the hole of the eggshell. The pressure of the steam on the air will move the little boat in the opposite direction, that is, forward, and we have a steamboat steaming without wheels or screws.—*New York Herald.*

Magic Inks.

Dissolve oxide of cobalt in acetic acid, to which add a little nitre; write with this solution; hold the writing to the fire, and it will be of pale rose color, which will disappear on cooling.

Dissolve equal parts of sulphate of copper and muriate of ammonia in water; write with the solution, and it will give a yellow color when heated, which will disappear when cold.

Dissolve nitrate of bismuth in water; write with the solution and the characters will be invisible when dry, but will become legible on immersion in water.

Dissolve in water muriate of cobalt, which is of bluish-green color, and the solution will be pink. Write with it and the characters will be scarcely visible; but, if gently heated, they will appear in brilliant green, which will disappear as the paper cools.

Dissolve in water a few grains of prussiate of potash. Write with this liquid, which is invisible when dry; wash over with a dilute solution of iron, made by dissolving a nail in a little aqua fortis. A blue and legible writing is immediately apparent.

Magic of Heat.

Melt a small quantity of the sulphate of potassa and copper in a spoon over a spirit lamp; it will be fused at a heat just below redness, and produce a liquid of a dark-green color. Remove the spoon from the flame, when the liquid will become a solid of a brilliant emerald-green color, and so remain till its heat sinks nearly to that of boiling water; when suddenly a commotion will take place throughout the mass, beginning from the surface, and each atom, as if animated, will start up and separate itself from the rest, till in a few moments the whole will become a heap of powder.

A Purple, Green, and Red Liquid from the Same Bottle.

Boil some leaves of red cabbage, and after half an hour's ebullition you will have a beautiful purple liquid, which when cold may be put in a bottle for future use. Take three glasses. Let one be perfectly clean, in the second put a drop of ammonia, and in the third a drop of sulphuric acid. The liquid poured into the clean glass will, of course, preserve its original color, that in the second will turn green, and that in the third will become red.

To Make a Needle Float.

Take an ordinary needle and put it upon a fork, and slowly lower the fork into a tumbler of water; the needle will then float just like a piece of straw. The reason of this is that a

meniscus, or bed, convex on one side, and concave on the other, is formed upon the surface of the water; and the surface of this meniscus, being large in comparison with that of the needle, the latter is supported by it, so that scarcely any part of the needle touches the water; of course, if the water

penetrates the needle's eye, the weight of the fluid would cause the needle to sink immediately. Another method is to put a leaf of cigarette or tissue paper on the surface of a tumbler of water, lay a needle very gently upon the paper, which will soon become soaked and sink to the bottom of the glass, leaving the needle floating on the top of the water

The Queens Digging for Diamonds.

Select from a pack the aces, kings, queens, and knaves, together with four common cards of each suit. Lay down the four queens in a row and say: "Here are four queens going to dig for diamonds. [Lay a common diamond over each queen.] They each took a spade with them [place a common spade on each diamond] and dug until they were nearly tired. Their four kings, thinking that they might be attacked by robbers, sent four soldiers to keep guard. [Lay an ace on each spade.] Evening came, and the queens had not returned, so the kings, fearing that they might have come to harm, became uneasy and set off themselves. [Place a king on each ace.] They were only just in time, for as they came along, they met their queens being carried off by four villains [lay a knave on each king], who, although only armed with clubs [place a common club on each knave], had overpowered the guards and driven them off. But the four kings, being possessed of bold hearts [lay a common heart over each king], soon vanquished the villains and bound them."

Gather up the cards, place the heaps upon each other, and direct some one to cut them. Have them cut four or five times, and continue to do so until a common heart appears at the bottom. Then continue the tale, and say: "The party then returned home in the following order: First the queen [lay down the top card] with the diamonds which she had found [lay down the second card, which will be a diamond] in one hand, and her spade [the third card will be a spade] in the other," etc. You continue dealing out the cards in that manner, and it will be found that they will be in precisely the same order as when they were taken up.

TRICKS

To Call the Cards out of the Pack.

Tell the spectators that you will call six cards out of the pack. Secure a card, say, the ace of spades, in the palm of your hand. Throw the pack on the table, face downward, spread out the cards, give one of the spectators your conjuring wand, and tell him when you name a card to touch one, which you will take up.

First name the ace of spades. He touches a card, which you take up without showing the face of it. This card may be, say, the eight of diamonds. Put it into your left hand and place it upon the ace of spades, which is already there, so that the two look like one card. Then call for the eight of diamonds. Another card is touched, say, the queen of clubs. This you put with the others, and, after pretending to calculate, call for the queen of clubs.

Proceed in this manner until six cards have been drawn. Then substitute the last card drawn (which is of course a wrong one) for the ace of spades, and conceal it in the palm of your hand. Then strew the others on the table, and while the eyes of the spectators are fixed upon them get rid of the card in your left hand.

It is a good plan to ask some one to write down the names of the cards as they are called, and then to have the list called over, in order that every one may see that there has been no mistake.

A Thanksgiving Dinner Trick.

As the Thanksgiving dinner is drawing to a close and the dessert is being eaten, very slowly, indeed, because of all the good things that have gone before, the time is ripe for one or two clever tricks that can be played with ordinary table articles, and you may be sure that every one at the table will enjoy them immensely.

Here is a trick that is always effective, and, while it is very simple indeed, still it is bound to appear just a wee bit

mysterious, and many, especially your little brothers and sisters, will be unable to explain it.

Take two ordinary claret glasses; fill one to the brim with claret and the other equally full with clear water. Cover the top of the glass containing water with an ordinary visiting card, so that there are no places around the edge uncovered by the card. Turn the glass upside down and place it on the top of the glass containing claret and adjust the

glasses so that their edges meet exactly all the way around. Now move the card slightly to one side so that there will be a little space at one side of the glasses, inside, uncovered by the card. At once a thin stream of claret will begin to rise through this space, not mixing with the water at all, but with its edges clear and sharply defined. The water, too, will begin to descend into the glass containing claret, a pure, glistening white stream against the ruddy red. The stream of claret, too, rising through the sparkling white of the water, presents a beautiful effect, and in a moment the claret will begin to spread about the top of the upper glass like the unfolding of a red rose and the water will spread in the bottom of the lower glass. The two fluids will not mix, but will present a delightful contrast of red and white with sharply defined edges.

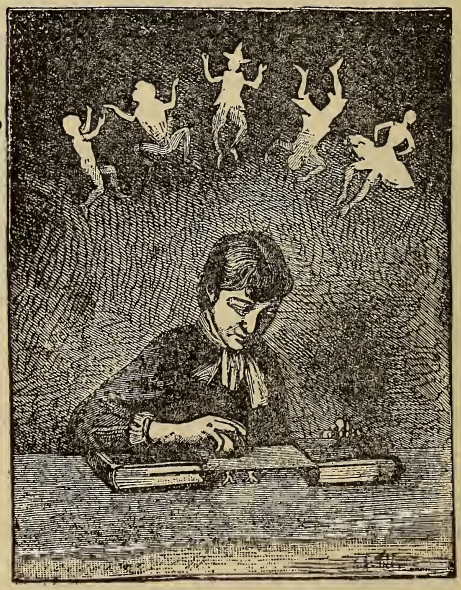
In a very short time the claret and water will have changed places, the claret being in the upper glass and the water in the lower. This is due to the difference in weight of the liquids; the water, being the heavier, forces itself into the lower glass and a portion of the claret is moved up to take the place of the descending water.—*New York Herald.*

Musical Figures Resulting from Sound.

Cover the mouth of a wineglass, having a foot-stalk, with a thin sheet of membrane, over which scatter a layer of fine sand. The vibrations excited in the air by the sound of a musical instrument, held within a few inches of the membrane, will cause the sand on its surface to form regular lines and figures with astonishing celerity, which vary with the sound produced.

The Paper Puppets.

Procure a square of glass and two volumes sufficiently large to support the plate of glass in the manner shown in the illustration, about an inch from the table. Then cut out of rice paper or silver paper any figures you choose—frogs, men, women, children, or any animals. These little figures



should not exceed three-quarters of an inch in height. We give some specimens of larger size in the upper part of the illustration. They can be cut out of different colored papers, which will improve the experimnet.

Place these little people in their ball-room—that is to say, beneath the glass which you have supported above the table,

lying side by side on it. Then rub the plate of glass vigorously with a silk rubber (silk is best), and after a while you will see the paper figures jump up to the ceiling of their "ball-room," attracted by the electricity which you have developed in the glass by rubbing. They fall again and are again attracted, impelled to an extravagant dance. Even when the rubbing ceases the dancing will continue for a certain time, and the contact of your hand with the glass will be sufficient to animate the little dancers.

To insure the success of this experiment the glass must be *perfectly dry*, as well as the handkerchief or rubber with which you operate; and if the table be warmed, the manifestations will be more successful.

How to Make Imitation Frost.

Every one has seen and greatly admired the hoar frosts that deck the trees and telegraph wires in the spring and fall of each year, but it will be news to many to learn that this exquisite picture made by nature can be almost perfectly imitated. Any boy or girl can do the trick. Take a sprig of some plant and set it on a small wooden stand, in the centre of which is a small, stout dish containing benzoic acid. If a spirit lamp containing alcohol is placed under the dish and a glass jar over it and the twig, the acid will turn to vapor. When it cools, a beautiful deposit of white crystals will be seen on the twig. If there is difficulty in getting a jar, a wide bottle of large size will do, the lower part of the bottle being removed by the burning of a strand of wool which has previously been dipped in turpentine. When the experiment is performed the cork must be left in the bottle to prevent the vapor from escaping.

The Fakir's Feast.

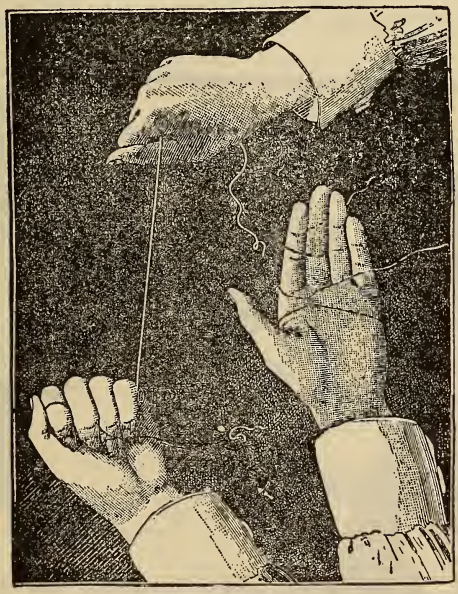
This is a trick of the sword-swallowing order, but instead of a sword a lead pencil is used, and the trick is thereby made suitable for the parlor. Procure a piece of licorice ball about the size of a lead pencil, but only two inches long. Keep this concealed in your right hand, seat yourself in a chair, and take a short lead pencil in the same hand and place it on the floor near your right foot. Call the attention of the company to the pencil, and taking it up, raise it to your mouth. However, as your hand passes your knee, quickly conceal the pencil under the knee and hold it by, slightly drawing the foot inward. As the hand reaches your mouth, show the end of the piece of licorice a moment, and the company will take it to be the pencil. Now put it in your mouth and eat it.

To Cut a Cord with the Hands.

You have often seen parties breaking the cord which they have tied round parcels by a sudden pull, and may have fancied this jerk sufficient to break the string. Well, try; you will injure or cut your hands and will not break the cord. To succeed you must get the cord into a certain position, which we will tell you.

Place in the left hand the cord you want to break, and pass one end of it over the other in the form of a cross, and wind round the fingers the end forming the small arm of the cross. You must leave it sufficiently long to make several turns. The other end is then wound round the right hand, with some distance between the two hands. If your arrangement be correct, the string ought to form a Y in the centre

of the hand, as seen in the lower part of the illustration. Then grasping the end tightly in the right hand as in the upper part of illustration, bring the hands close and jerk them quickly apart, and the cord will be cut at the point of intersection of the arms forming the Y, which acts like a knife. If the cord be quickly jerked, the shock will not



have time to communicate itself to the hands; this is an interesting demonstration of the principle of inertia.

Cords of considerable thickness can be thus severed without any ill effects. The most delicate hands may succeed in this experiment, provided the jerk be sudden and the cord properly arranged. With a little practice it can be done rapidly.

Christmas Eve Amusement.

The curious optical illusion called "The Multiplying Shadows," sometimes also known, from one form in which it is presented, as the Witches' Dance. A glance at our illustration will go far to explain it. A dummy figure (suppose that of a witch, riding on the conventional broomstick) is

suspended by fine threads or wires on the side of the screen remote from the spectators. Behind this are ranged, one behind the other and at right angles to the screen, a row of lighted candles. Being all in the same line, they throw one shadow only on the screen. The figure is now made to oscillate slightly so as to impart some little motion to the shadow. One of the candles is now removed from its place

in the row and waved gently about, now high, now low, the effect to the spectators being that a second shadow springs out of the first and dances about it on the screen. A second and third candle is then removed and waved up and down, each candle as it leaves its place in the line producing a separate shadow. It is well to have three or four assistants, each taking a candle in each hand.

Note: The substitution of the children's friend Santa Claus will find much favor with the little ones.

To Bring a Card which has been Thrown Out of the Window into the Pack Again.

After you have shuffled the pack and placed it upon the table you let any person draw forth the lowest card, of which there should be two alike at the bottom of the pack. Tear it in small pieces and throw them out of the window. You then assure the company that the pieces just thrown out will join themselves together again and return as a whole to the pack. You raise the window and call "Come, come, come!" Then approach the table, assuring your spectators that the mutilated card has returned complete to its old place in the pack, and let them satisfy themselves that such is the fact.

A Lung-Testing Trick.

You can test the power of your lungs in the following simple way:

Take a long narrow and strong paper bag and place it on the edge of the table with the opening toward you. Put a weight, which can be gradually increased on the opposite end of the bag, in the shape of books, etc., and you will be surprised to learn how great a weight you can move in this way.

The Restored Document.

Make a memorandum book and line the cover with carbon paper. The paper must be loosely affixed so that it can be raised up, and a leaf from the memorandum book placed under it. You must also make a flat box having a double opening. You now take a leaf out of the memorandum book and ask some one to write a sentence, at the same time offering him the book to write upon. The pencil with which you furnish him should be a hard one, and he is then forced to press upon the paper in order to write. In so doing, the black is transferred by the pressure of the pencil from the carbon paper to the white leaf that has been placed under it, and of course makes an exact copy of the writing. You then give the man his document, put the memorandum book in your pocket, and go out of the room to fetch your box, which you have *forgotten*.

While you are out of the room, you take out the leaf from under the carbon paper and put it into one side of the flat box, and shut down the cover that hides it. You bring in the box, apologizing for your absence, and give the box, open at the *other* side, into the writer's hands. Tell him to burn his writing in a candle, and to place the ashes in the box. He does so, and closing the box, returns it to you. You then flourish about a little with the box, wave it in the air, bring it down with a bang on the table, strike it with your wand, and then opening it as at first, you produce the duplicate leaf, which the writer acknowledges to be in his handwriting. If the carbon paper should have come off and smeared the paper, you can account for it by observing that it is very difficult to get rid of all traces of the burning.

Changing, Vanishing, or Producing Envelope.

This little trick is of unquestionable utility, and free from the many objections inseparable from the old and hackneyed card-box, and may, if carefully made, be handled by the spectators with but slight risk of the secret being discovered. To make, proceed as follows: Trim a piece of plain paper to the shape of an envelope, the centre portion being about the size of an ordinary envelope. Turn over the flaps and gum together, thus forming the back of the envelope. Now cut another piece of paper, the same size as the centre piece of envelope, but hollowed out a trifle top and bottom, and slip this down inside. Lay the half-finished envelope on the table and gum the top edge of the square piece to the back top edge of envelope, and the bottom edge of it to the front bottom edge of envelope. Trim top and bottom edges of this piece flush with top and bottom of the sides; spread a layer of gum on each flap, and the apparatus is ready for use. It is at once apparent that the apparatus can be opened from either end, and a playing card, placed in one side, can be made to vanish by opening the envelope at the opposite end, the inserted piece of paper running from back to front, effectually concealing it. For example of working: Load one end with a card; stick flap down. When performing force similar card; show envelope empty (that is to say, opposite side to the one containing card); seal down flap; vanish card by any means your fancy may suggest. Reverse the envelope, unperceived of course, and with a knife cut open and produce the card.

You might even get one of the audience to address the envelope to some imaginary spirit, thus indirectly calling attention to the fact that there are not two envelopes stuck together face to face.

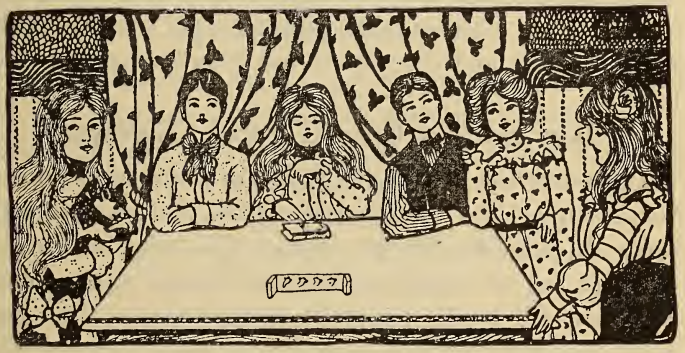
A Thanksgiving-Day Game.

No doubt many of our little readers will hardly care to indulge in violent exercise after eating their fill of Thanksgiving cheer, and often, after the turkey has been utterly wrecked, the last of the dessert consumed, and every little jacket has grown uncomfortably tight, there comes the question, "What shall we do to have some fun?" Here is a way to have some fun that does not demand too much exer-

tion, and still provides a form of amusement in keeping with the day:

Cut out the picture of the turkey's head, leaving about an inch of margin on each side. Get two pieces of wood, or two boxes—cigar boxes will do—and place them side by side so they are just about as far apart as the width of the picture. Now pin the picture to the ends of the boxes, by the margin, placing one pin in each corner, so that the picture is suspended between the boxes with nothing behind it. Place this in the centre of the table, and exactly before it, on the edge of the table, lay a book just thick enough so that the upper side is about level with the centre of the picture.

On the edge of the book lay a toothpick and aim it at one of the turkey's heads. Take a pencil and, holding one end in your left hand, draw back the other end so that you can snap it forward and strike the end of the toothpick. This will fly forward like a dart, and if it hits the picture it will stick in the paper like an arrow in a target. You and your little brothers and sisters must take turns doing this, so as to be perfectly fair. Of course the one who hits the turkey's



head wins, and if no one is lucky enough to do so well as that, the one who comes nearest to it is ahead of the rest.

If you have more than two players you can count the one who hits the turkey's head three points, the next nearest two points, and the third one point. The rest do not score at all then, but of course you all have another chance. The game should be of ten points, and you can keep this up until the paper is full of holes from your toothpick arrows.—*New York Herald.*

The Floating Ball.

This is more of a game than a puzzle, though it partakes of the nature of the latter. A hollow rubber ball, two inches in diameter, is set afloat in a tub or basin of water, and the players are challenged to take it out, using *the mouth only.*

Any one not acquainted with the secret will make a great many attempts before he finally succeeds.

Solution.—Just as the lips touch the ball, inhale vigorously, and the ball will be drawn toward them by exhaustion of the air. Maintain the exhaustion till you have fairly lifted the ball, and then let it fall from the mouth to the hand.

Bon Bons of Colored Paper Clippings.

To produce this improbable effect the performer requires a box, say 8 × 12 × 8 inches deep. Have this box filled with paper clippings of different colors. Concealed among the clippings is a cone made of newspaper and filled with candies. This cone will not be noticed by the audience. Thus prepared, the performer steps forward with the box; also a piece of newspaper similar to the paper the one in the box containing candies is made of. Now show the box filled with paper clippings; leave it on your table; then make a cone from the newspaper, similar in size and shape to the one concealed among paper shavings in the box. Hand the cone to some one to put a mark on it so as to make it impossible for you to change it. When the cone is marked, step up to the box of paper clippings holding the cone in right hand.

Place it in the box. At same time with left hand get hold of the cone in the box containing the candies, and insert same into the cone that is marked, and keep on apparently filling the cone with paper clippings. In reality you are placing

only a portion of the clippings on the cone of candy. Show that filled with the clippings and close the top of the cone and say, "I will now make candies out of the clippings." No sooner said than done, break the double cone in two at the centre, allowing the candies to drop on a plate (the audience still see the mark on the cone and feel convinced no change has taken place); then roll the two halves of the cone which also contains the few paper clippings into a ball and throw it carelessly aside.

An Infallible Barometer.

With a few cents any boy can buy the chemicals required for this barometer, and obtain an instrument much more reliable than many of the cheaper grades for sale in the stores. Put two drachms of pure nitrate of potash and half a drachm of chloride of ammonium, reduced to a powder, into two ounces of pure alcohol, and place this mixture in a clear glass bottle, covering the top with a piece of rubber or thin kid pierced with small holes. If the weather is to be fine, the solid matters remain at the bottom of the bottle, and the alcohol is as transparent as usual. If rain is to fall in a short time, some of the solid particles rise and fall in the alcohol, which becomes thick and troubled. When a storm, tempest, or even a squall is about to come on, all the solid matter rises from the bottom of the bottle and forms a crust on the surface of the alcohol, which appears to be in a state of fermentation. These appearances take place twenty-four hours before the tempest ensues, and the point of the horizon from which it is to blow is indicated by the particles gathering most on the side of the tube opposite to that part whence the wind is to come. The longer the diameter of the bottle the better for this kind of barometer.

At which Side will the Match Catch Fire?

Take four "safety" matches from a box, and insert two of them in the spaces which are apparent when the box is partly opened; the third match should be placed between the two former, when the whole will appear as in the illustration.

Care must be taken that the third match is firmly gripped between the other two, which will be bent outward, but must not be broken, by the contact. The fourth match should then be struck and the third (the horizontal) match lighted by it *in the centre.* The question for the spectators

to solve now is: Which of the two supporting side matches will be fired first: that on the right or that on the left? Will it be that side at which we have two ends tipped with phosphorus, or the side at which there is only one phosphoric end? The reply must be: At neither of them. The side matches will not ignite at all, because immediately the centre of the horizontal match is burned, the two side matches will spring back and throw off the third match, which will fall to the ground and be extinguished.

To Name Cards without Seeing Them.

Procure a small concave mirror, one and a half to one and three-quarter inches in diameter, and conceal this, glass outward, in the palm of the left hand. Hand the pack to be shuffled; take it back with the right hand, and thence transfer it to the left, holding it between the second and third fingers and thumb so as to leave a clear space between the last card and the palm. The card for the time being at the bottom will now be reflected in the mirror, and may be named accordingly. This being drawn off by the right hand and thrown on the table, another card comes into view, and may be named in like manner.

Another method is to have the little mirror palmed in the right hand, and to hold the pack with the left, face outward, against the forehead. The performer with the right hand takes down the outermost card, and in so doing is enabled to catch sight of its reflection in the glass.

If the neophyte finds a difficulty in holding the mirror securely in the palm, he is quite at liberty to fix it in position with shoemaker's wax. I should, however, have small hope in such case of his ever making a conjurer.

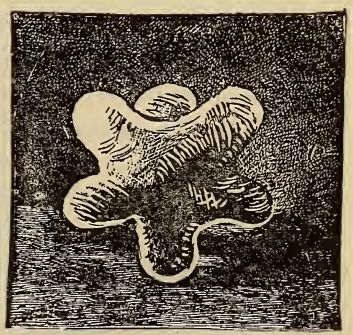
Christmas Nut and Candy Trick.

To perform a clever trick with dexterity before a "small party" is at once to become the hero of the evening. If you cannot sing, you must solve conundrums or dance; if neither of these be your "forte," a good trick or two will give equal pleasure to the "bright eyes" peering at you. The nut trick is exhibited thus: You hand the audience a dessert plate and a cambric handkerchief for examination; these being returned, you place the plate upon a table near to you; the handkerchief is then spread out quite flat over the plate. At command, nuts and candy pour into the dessert plate the instant the handkerchief is lifted up, producing an effect that astonishes your audience. The way in which it is done is this: Make a calico bag large enough to hold the nuts and candy you intend to distribute, exactly to the pattern of the letter A; a small selvage is turned up at the bottom of the bag. Procure two pieces of watch-spring, and bend them quite flat, each spring to be exactly half the diameter of the bag. These are put into the selvage and sewed up firmly. When the bag is opened, it will close itself in consequence of the springs. A long pin is passed through the top of the bag and bent round hook-shaped. If the bag be now filled with nuts and candy, it may be suspended by the hook without any danger of the nuts or candy falling out, because, although the mouth of the bag is downward, the springs keep it shut. When this trick is to be shown, the prepared bag is hung on the side of the table that is away from the audience. The plate is also placed on that side, and when the handkerchief is laid over the plate a portion is left to fall over the side of the table. Now the handker-

chief is picked up with the *right* hand in the centre, and with it the bag of nuts, etc.; the folds of the cambric hide the bag. The left hand is now used to draw over the handkerchief and to press the bag; this causes the springs to open and out fall the "good things" upon the plate. This causes sufficient diversion for you to drop the bag behind the table unseen, while you advance to your audience inquiring, "Will you take a few nuts or some candy?"

The Unalterable Pellet of Bread.

Knead between your fingers a piece of the crumb of a *fresh* loaf in such a manner as to impart to it the spiny appearance of the figure in illustration. Place this moulded pellet on a wooden table and strike the pellet on top with your hand. You will find that you cannot alter its shape!



No matter how violent your blows, the elastic material, for an instant flattened, will always return to its formation again.

Again, take the pellet and throw it violently on the ground. The shock will not permanently deform it any more than your blows did, and it will resume its shape again, because its elasticity has preserved it from injury! The experiment will **not** succeed unless the bread be perfectly fresh.

The Vanishing Gloves.

This is a capital trick with which to commence an entertainment. When it comes, as it should do, unannounced, and before the performance proper has commenced, it has an air of improvisation which greatly enhances its effect, and at once awakens the attention of the audience.

The performer comes forward in full evening-dress. While saying a few words by way of introduction to his entertainment, he begins to take off his gloves, commencing with that on his right hand. As soon as it is fairly off, he takes it in the right hand, waves the hand with a careless gesture, and the glove is gone. He begins to take off the other, walking as he does so behind his table, whereon his wand is laid. The left-hand glove being removed, it is rolled up into a ball, and transferred from the right hand to the left, which is immediately closed. The right hand picks up the wand, and with it touches the left, which being slowly opened, the second glove is found to have also disappeared.

The disappearance of the first glove is effected by means of a piece of cord elastic, attached to the back of the waistcoat, and thence passing down the sleeve. This should be of such a length as to allow the glove to be drawn down and put on the hand, and yet to pull it smartly up the sleeve and out of sight when released. It is desirable to have a hem round the wrist of the glove, and to pass the elastic through this like the cord of a bag, as it thereby draws the wrist portion of the glove together, and causes it to offer less hindrance to its passage up the sleeve. Upon taking off the glove, the performer retains it in his hand, and lets it go when he pleases. He must, however, take care to straighten his arm before letting it slip, as otherwise the elastic will

remain comparatively slack, and the glove will, instead of disappearing with a flash, dangle ignominiously from the coat-cuff.

The left-hand glove is got rid of by palming. The performer, standing behind his table as already mentioned, rolling the glove between his hands, and quickly twisting the fingers inside, so as to bring it into more manageable form, pretends to place it in his left hand, but really palms it in his right. He now lowers the right hand to pick up his wand, and as the hand reaches the table drops the glove on the *servante*. He now touches the left hand with the wand, in due course opening the hand and showing that the glove has departed.

Some performers vanish both gloves by means of elastic, one up each sleeve, but in doing so they offend against one of the cardinal precepts of the art, viz: never to perform the same trick twice in succession by the same means. The audience having seen the manner of the first disappearance are all on the alert, and are not unlikely on the second occasion to guess the means employed. If, on the other hand, the performer adopts the plan indicated above, the two modes of producing the effect being different, each renders it more difficult to discover the secret of the other.

To Make Water Freeze by the Fireside.

This curious trick can be performed only in winter. Set a quart kettle upon a stool before the fire, throwing a little water upon the stool first. Then put in the kettle a handful of snow, into which you have secretly placed a handful of salt. Stir it about ten minutes with a short stick and the congelation will be effected.

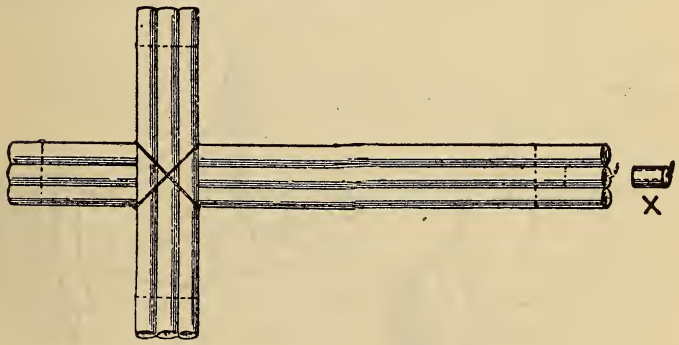
TRICKS

To Pass a Coin Through a Hat into a Tumbler.

For this brilliant little trick you require an ordinary tumbler and a gentleman's derby hat. Stand the tumbler upon a table and show that the hat is devoid of preparation; then stand it brim upward upon the glass, but in doing so secretly insert a penny between the edge of the tumbler and the crown of the hat. To do this quietly and without attracting attention is very easy, and you should start the trick by concealing a penny in your palm, and on receiving the hat back after examination rest it over the coin on your hand. Now make a little fuss in placing the hat upon the glass, and you will have plenty of opportunity to make the necessary preparation. You are now ready to present the trick, so either borrow or take a penny from your pocket and say that you will pass the coin right through the hat into the glass beneath. Stand behind the tumbler, so that you face the concealed coin, and throw the penny that you have in your hand against the opposite side of the hat inside. The shock causes the headgear to shake sufficiently to dislodge the underneath coin, which consequently falls into the glass. Now remove the hat and turn it crown upward, and the coin will drop into the inside band, thus hiding it from observation, while you turn the duplicate penny out of the tumbler, telling the audience that it is the same one that passed right through the hat.

The Mesmerized Cross of the Orient.

For this splendid and mystifying trick you will require six ordinary drinking straws. These straws must be fashioned into the form of a cross by being bound with thread at the place where the cross piece joins the upright. As an additional security, and as a help to keep the cross perfectly flat, small pins are passed through the three straws at about half



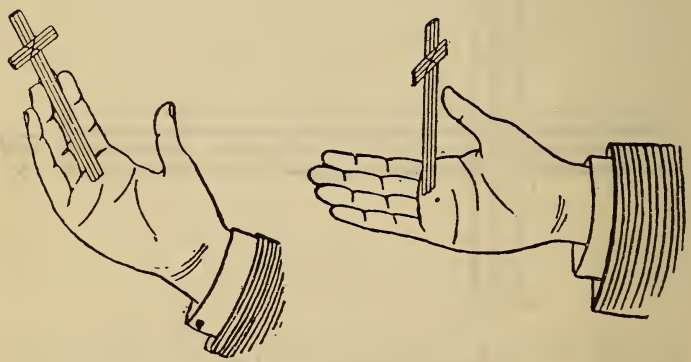
an inch from each extremity, as indicated in the first illustration.

Besides these straws, a tiny wooden plug, just large enough to fit inside the centre upright straw, will be required. A bent needle point is fixed into this plug, which is shown in the drawing marked *X*.

When desiring to present this illusion, the cross can be passed round for examination, and the plug secretly inserted on receiving it back; or, better still, the cross can be fashioned with loose straws in front of the audience, who will then be satisfied that it is quite ordinary and unprepared.

Now the cross is laid flat upon the palm of one hand while the other makes passes round and above it. Suddenly the cross is seen to move, and slowly it rises until it stands perfectly erect; all this while you can pass your wand above and round the cross to prove that it is not suspended in any way by wires or strings.

The trick is worked in this manner: The cross with the plug in it is laid upon the fleshy part of the base of the fingers, so that the needle point is inserted into the flesh. The hand is now held in the position indicated in the illus-



tration, with the fingers slightly bent upward supporting the cross. Now gradually straighten your hand, and as the flesh tightens the cross will assume an upright position; by an almost imperceptible movement of the finger, the cross can be made to rise or fall at the performer's inclination. When desiring to conclude the experiment, it is always advisable to extract the plug, which can be dropped on the floor, and the cross handed once more for examination without fear of the secret being discovered.

An effective method of performing a similar trick is to fix a bent needle point into the end of a lead pencil. This is then manipulated in the same manner as the cross, with the exception that after the experiment the pencil is quietly put into your pocket. Then, pretending to hear some one remark that they would like to examine the article, take from your pocket a duplicate pencil, entirely unprepared, which is handed round, the audience being under the impression that they are examining the pencil that was performed with.

The Burnt Writing Restored.

Here is a trick that an amateur may perform as neatly and cleverly as a professional magician and with an equal effect on the spectators.

Hollow out the end of a candle, and then keep the candle out of sight until you are ready to use it. Have a candlestick on the table before you. Hand a pencil and half a sheet of notepaper to one of the spectators and ask him to write a sentence on it, anything he pleases.

While he is writing get ready another piece of paper, but only one-half the size of the first. Crumple it up and hold it in your left hand, between the lower joints of the fingers.

After the original paper has been written on, ask the writer to tear it in half. Taking one-half from him in your right hand, crumple it up and pretend to pass it into your left hand, but in reality you must substitute for it the piece already there. Then you will have the piece with the writing on it concealed in your left hand, and the piece that

you had prepared in your right hand; but if you make the substitution skilfully the spectators will think that the latter is the one given to you by the man who did the writing.

Give the paper that you have in your right hand to one of the spectators and caution him to close his hand over it tight. Then quickly insert the paper that you still have in the hollow end of the candle, and put the candle in the candlestick and light it. Take from the spectator the paper that you gave him and burn it in the candle.

Then blow out the candle and hand it to the one who did the writing, telling him to cut the candle in two, and see if he does not find in it the paper with his writing on it. Of course he will find it there, and recognize his own work.—*New York Herald.*

To Crack Walnuts in Your Elbow.

Conceal a very strong walnut in your right hand and take two other walnuts out of the dish. Place one of them on the joint of your arm, and say that you are going to break it by the power of your muscles. You will now have one walnut in your arm and two in your right hand. Close your left arm and strike it an apparently violent blow with the right hand, at the same time clenching the right hand violently, which will smash the second walnut in it, and the spectators hearing the crash will be sure to fancy that it is caused by the demolition of the walnut in your arm. Then open your arm very gently (for fear of dropping any of the fragments, you must say) and, when pretending to take out the walnut which you had placed there, you substitute for it the broken one from your right hand.

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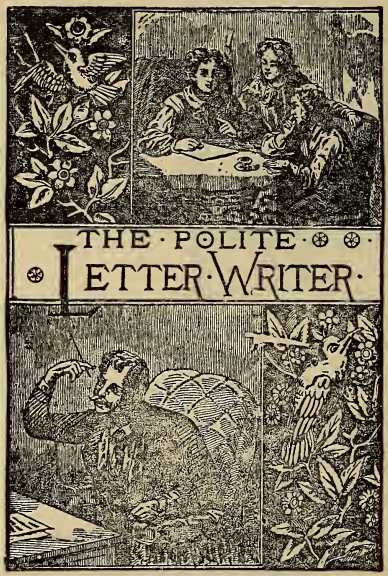

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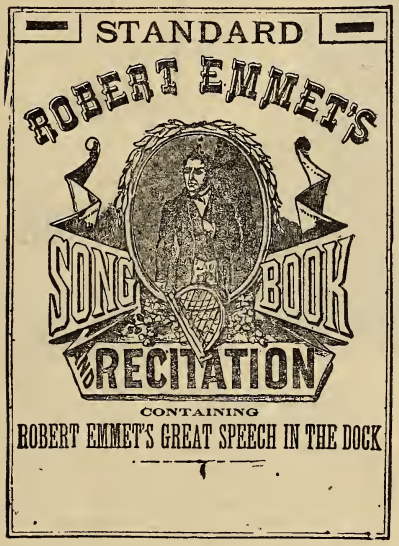

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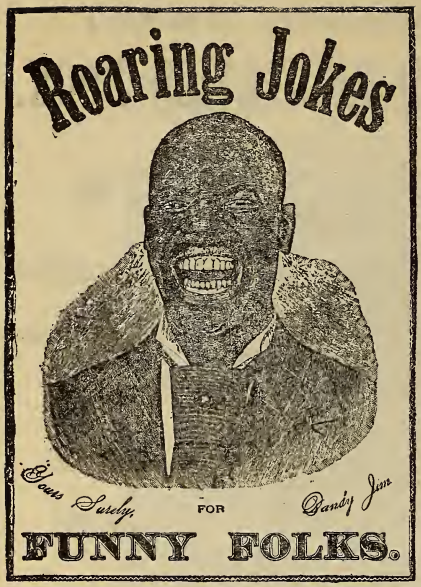

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71 TOASTS. Here are a few samples:

Here's to one and only one,
And may that one be she,
Who loves but one and only one,
And may that one be me.

43 EPITAPHS.

Shed a few tear for Mary Mack,
A trolly car hit her a slap in the back.
Grieve for little Micky Lynch,
The undertaker had a cinch.

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Faro	Forty-five	Five or Nine
Grabouche	Hearts	French Boston
Jack Pots	Loo	French Whist
Mistigris	Napoleon	Lansquenet
Old Sledge	Pinocle	Newmarket
Piquet	Pitch	Pedro Sancho
Poker	Quinze	Ramsch
Rounce	Seven Up	Rouge et Noir
Sixty-six	Skat	Sancho Pedro
Solo Whist	Solo	Stud Poker
Spoil Five	Stops	Scotch Whist
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California Jack		Catch the Ten
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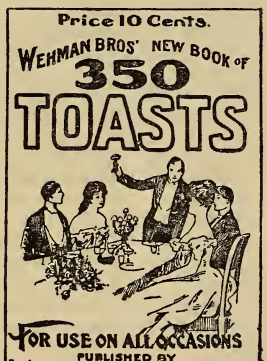

Here's health to the girl
Who will drink when she can;
Here's health to the girl
Who will "rush the tin can,"
And health to the girl
Who can dance the can-can—
'Tis the canny toast
Of an uncanny man.

Here's Champagne to our real friends,
And real pain to our sham friends.

Here's to a bird, a bottle
And an open-work stocking,
There's nothing in this
That's so very shocking.
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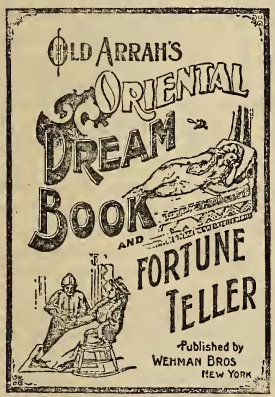

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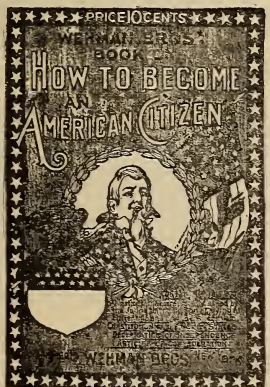

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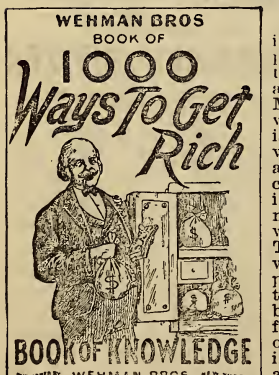

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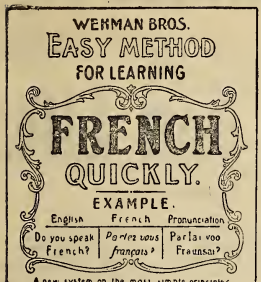

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TO BOIL FISH.—Place the bird in a kettle of cold water and let it boil so gently that the water will remain about as warm as a June day. By so doing the fish can swim about in the kettle, and come to the table, along with the other guests, in a not overheated condition. It will require about eight minutes to cook a fish weighing one pound, and of course, only four minutes to cook one weighing twice as much.

TO FRY FISH.—Remove the works from the interior department, pick off the scales, remove the teeth, and fry in a frying pan—or anything else which fancy dictates.

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How to Wash Walls

CONTENTS

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Muslin on Ceilings
Waxing Walls
Hardwood Doors
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Canvas on Roofs
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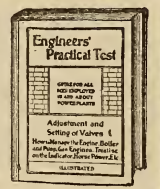

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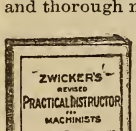

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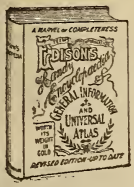

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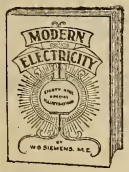

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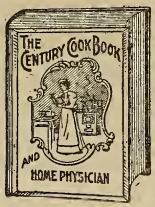

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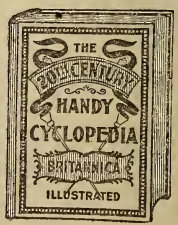

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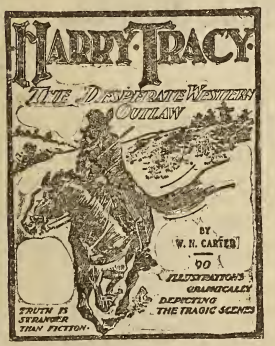

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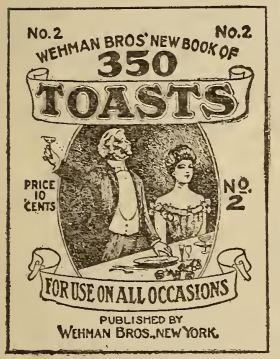

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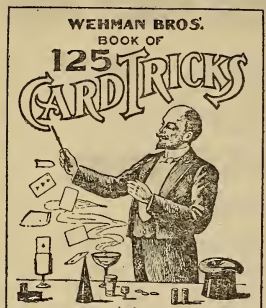

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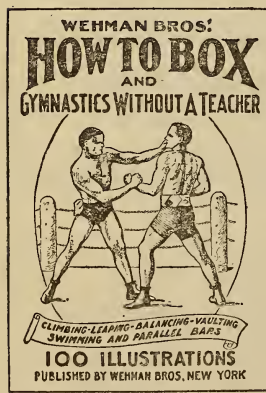

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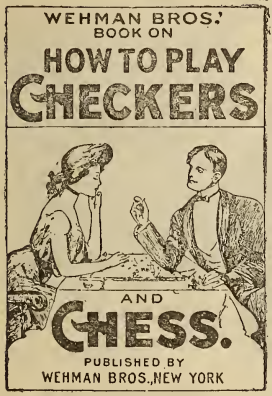

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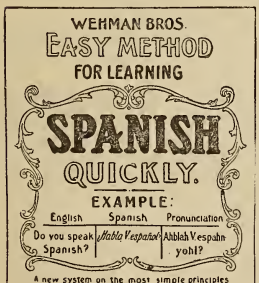

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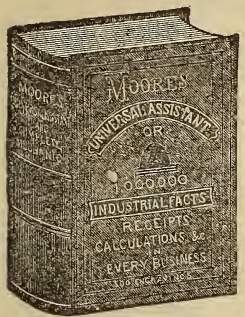

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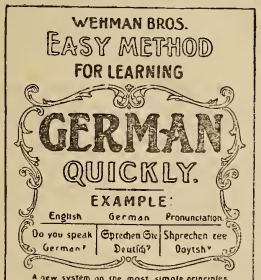

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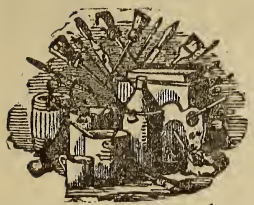

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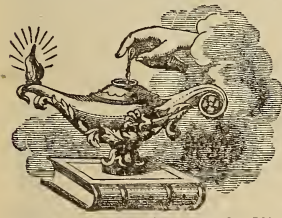

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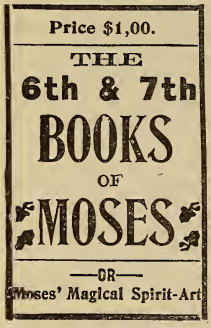

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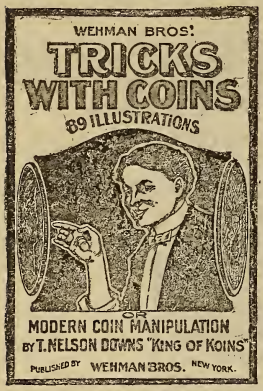

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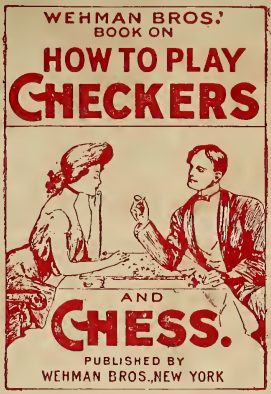

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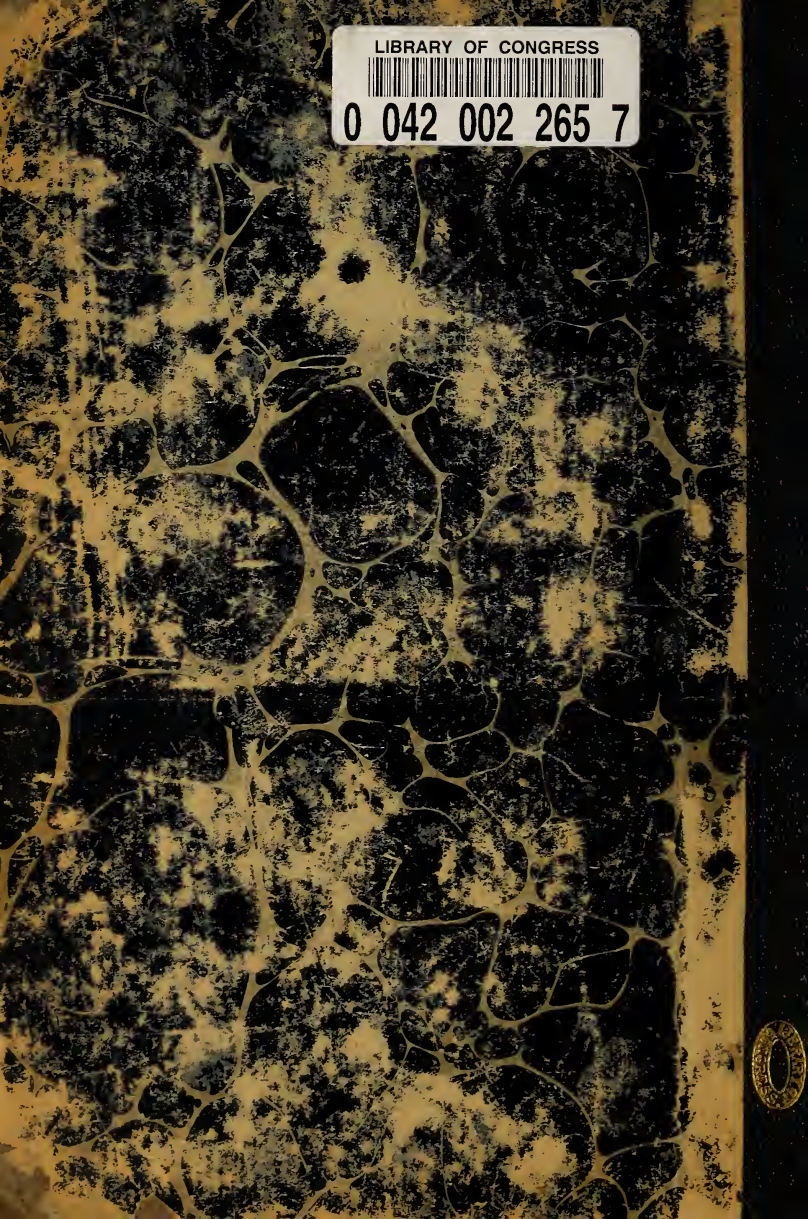
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